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THE NEW YORK DRAMATIC MIRROR

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ADELAIDE CUSHMAN.

The Matinee Girl's mail is becoming a very weighty matter nowadays. Every morning I have for breakfast a number of letters some praising, others blaming; some filled with mild reproof, and the greater quantity enlightening me on subjects theatrical.

Two weeks ago I wrote something about the difficulty I had in getting certain books, and since then I have been told just where I can find them by many kindly-disposed friends who have taken the trouble to write me. And I am very, very grateful.

Incidentally I can't help thinking that a MIRROR "ad" must be wonderfully productive of results. If I were a merry little soubrette or a haughty stage villain out of a job I know just what I would do to be saved.

But one of the letters I received last week among the many kind ones was rather scathing in tone. I have puzzled over it, and have been unable to decide if it was written by a man or a woman. If it's a woman, she's very manny, and if it's a man, he's womanly.

I am inclined to the latter belief. But then, that is just what he thinks of me. He writes like this:

To the Matinee Girl (Man):

By pursuing the pages of the "Encyclopedia Britannica" a man may still inform himself on all subjects which are already known to him and learn much concerning everything else in God's world that are unknown to him, polo and amazons not excepted.

DUACAP.

Wouldn't that chill one? It is so stately and formal! Beginning with that doubt about my sex, and ending up with: "Every thing else in God's world that are unknown to him."

Poor, dear "Duacap"—"Duacap"—isn't that a pretty name? I feel quite certain that the Encyclopedia Britannica could never hold everything that are unknown to you.

I heard of the most thoughtful thing a girl did on Christmas Eve. She heard her uncle was going to give her a set of golf clubs, and so she hung up an opera length stocking.

It takes a woman to do a real thoughtful action.

Another woman I know gave her husband an afternoon-tea table. And wasn't she mad when he sent her home a box of cigars and a safety razor for her Christmas present!

The question of Christmas gifts does get to be a serious matter when one has a whole raft of relatives and friends. And Christmas shopping: well, we girls know what that means.

You never know what indecision really is until you stand before a black wooly dog on springs that barks in a minor key and a white goat that walks all over the place when it's wound up.

That is, when you are buying a present for some young friend of four or five years of age. First you think the goat is lovely as it goes wabbling around, and then you hear the dog give one of those musical little barks and you feel your mind giving way under the strain of trying to decide which the child will like.

But it is lots of fun to go into the toy department of a big shop and see all the new wrinkles in toys. The children of to-day don't have to content themselves with Noah's Arks and tin soldiers. They have all sorts of mechanical combinations, and one toy that I saw would delight the heart of every theatre child.

It was a miniature theatre, with scenery and stage setting and a stock company that you could make up in paper costumes and stick into the stage by means of pins in their feet.

When I was a kid I recollect that I used to have to build a stage out of books, and move the paper dolls around by means of a wire that coud be plainly seen by the other dolls in the audience.

But the child of to-day has a stage with trap doors, and footlights, and even burns colored lights in the wings at climaxes.

And speaking of stage children reminds me of the fact that the Christmas *Journalist* publishes a charming portrait of Robert Mantell and his baby daughter, Miss Mantell.

One of these days I am going on a still hunt for photographs of all the pretty children of our noted stars.

The actor in his domestic life is not known; in fact, he is not credited with any domestic life by lots of folks, yet there never was a more natural un-stagy picture of Mantell published than this one showing him as a papa with his only daughter, little Miss Ethel, on his arm.

Of course, it was a shock to me at first, just as it was when I saw John Drew and his little daughter one day over at the Waldorf. We Matinee Girls like to think of all the good-looking stars as having buried sorrows, dead romances and all that kind of thing.

The man with a buried sorrow is invariably on the lookout for another lively corpse to add to his collection. He plants them all together on the sunny slope of the week before last, and the photographs he shows you so sadly are the only tombstones he ever erects to their memory.

When a man gets me in a corner and commences to tell me that he has not found life worth the living, I always put my hands behind me well out of his reach.

And when he goes so far as to say it rests him so to talk to me I turn up the gas and ask him if he wouldn't like to smoke.

These men who are looking for rest are always the sort that are willing to travel a couple of miles on a rainy afternoon or evening, and who forget invariably that somewhere they have good homes waiting for them.

We Matinee Girls idealize them somewhat, but this is always what they are sure to turn out to be.

I am very anxious to see how John Kellerd plays the devil in The Sorrows of Satan at the Broadway Theatre.

Marie Corelli made His Majesty such a very lovable sort of a devil that you had to like him even if you didn't respect him.

So I do hope that Kellerd hasn't made him an ordinary, low-down cuss without any gentlemanly instincts. With the end of the century we moderns are beginning to realize that a devil isn't half bad.

[illegible]ns up to date, reads the newspapers, and meets so many talented people in his travels that I shouldn't be at all surprised if one of these days we'd learn that hell is only a steam-heated flat.

I wonder if the day will ever come when operas will be sung so that folks can understand the words of the songs?

It always seems stupid to listen to sounds that one puzzles over to make meaning out of when a comic opera prima donna warbles sweetly over the footlights about something that we all have to guess at.

It is so much pleasanter to know what one is enjoying. I know this isn't according to Maeterlink and all those other mystical fellows who claim that the greatest joys of life are its regrets, but when I can only see a person sing it reminds me of the cheerful idiot who said that he liked to hear a game of billiards.

Virginia Earle and Lulu Glaser carry off the honors for articulating every word of their songs perfectly. And it is such a pleasure to hear them that I wonder other girls don't follow their example.

It is a treat to hear Miss Earle and Cyril Scott sing "There's No One in the World Like You" in The Runaway Girl, for the reason that every syllable is distinctly spoken by good voices in perfect tune.

I know that Cyril Scott has been accused of being a bird who can't sing but has been made to sing. But the audience certainly seems to think he can sing when he does this pretty little duet with Miss Earle.

And people go again and again to see The Runaway Girl, who hasn't been allowed to run away from Broadway as yet, just to hear the actors sing plainly.

For they all do it. At least they all try. Miss Ritchie hasn't quite mastered the art as yet, and in that splendid, soul-stirring song, "The Soldiers in the Park," she just loses half of the effect by slurring over some of the best lines and words. I don't think it is done through carelessness, for Miss Ritchie tries, or seems to try.

But that song is too good to lose one atom of. And in spite of the singer's gorgeous gown I "waited and waited," like Tess, to hear what it was all about, in vain.

Before another MIRROR is on the stands the New Year baby will be born, and poor old Ninety-eight will be laid away in the tomb of his ancestors.

I always feel like snivelling a little over the old year's grave, just as Mark Twain did over Adam's. "Poor old chap," Twain said, "he had his faults, but, after all, he was my father."

And not one of us but can look back over the great old year of '98 and find that roses grew up and bloomed among the cobble stones of life here and there and made our lives brighter for a little space.

Perhaps if we had given more attention to the gardening of our souls and hearts roses might have come up in bunches with evergreens on the side. But we let weeds crowd them out, weeds of discouragement and downheartedness, which is only another name for cowardice; forgetting that every time we yielded to that blue and miserable feeling we lessened our chances for making things come out as we wished.

Take a gentle little tip from the Matinee Girl, and as you place a rose on the bier of the old year make up your mind that this chipper young year that's coming in will be notable for what you will do—not what you will talk about.

There is nothing in life that you set out to accomplish that you cannot do if you concentrate the mysterious forces that are within you to that object instead of scattering your magnetism in idle vaporings and sorrowing over things that will probably never happen.

Every time you say: "I can never accomplish it," that marks two points against your getting there. Each time you ejaculate that you are a failure you're two notches further away from the goal you are seeking.

You know what Hennessy says about the game of golf. "You ask the other fellow if he ever met Chatfield Taylor, and if he says 'no,' that's two points against him." That's life.

If the men who play football sat down to cry every set back they get they would never win. They make up their minds to get there.

So when you are making your resolutions and turning over new leaves, just put this down. I am not saying all this myself, you know. I am copying it out of a book called "The Forces that Are Within You, and How to Use Them."

A man I knew once told me that it was a dangerous book to read. He said he had studied the matter so that he could die right on the sofa where he sat if he made up his mind to it.

I asked him not to do that, as I was alone in the house and didn't know just how a lady should act if a caller should precipitate himself into Summerland in that way.

Then he said he could kill a dog by just looking at it. I told him he would be a good man to have around in a dog pound, where they have to drown them in batches. Then I changed the subject cleverly and asked him if he'd ever ridden in a horseless carriage.

He went soon afterward.

Georgia Cayvan has been made to suffer cruelly within the last week or two in a manner that makes any self-respecting woman or man suffer with her for a condition of things that makes such an attack upon a woman's name possible.

Every one who knows this womanly, refined woman must feel as I do. She is one of the women whose life has been an honor to the stage, and whose personality imbued the parts she played so thoroughly that women and girls have always worshipped her.

Her home has always represented more to her than applause, rich gowns, jewels or any of the baubles that some women value more than their lives. She has a generous, kind and noble nature; one of the women whom to know and to meet gives you back your faith in humanity, and in every virtue that you ever learned at your mother's knee.

A thousand tongues might traduce her and a thousand newspapers publish untruths about her, but such attacks would only recoil on themselves and make her fame fairer and brighter than before.

But all this will never atone for what she has been made to endure in this matter, and all the vindication or words of sympathy she has received will never make up for the tears she has shed in silence since this miserable lie was spread abroad by the press of America.

And that is where the crime belongs. Not to the servant who swore to a lie for payment, but to the newspapers that sent the lie abroad without a question or an inquiry into its truth.

THE MATINEE GIRL.

ADELAIDE CUSHMAN.

Adelaide Cushman, an excellent portrait of whom appears upon the first page, is one of America's most beautiful and most talented young leading women. Endowed with a charming personality, unusual dramatic gifts and unlimited ambition, she may fairly claim a high rank among American players.

"Detroit was my birthplace," said she to a MIRROR representative. "My father, a prominent Michigan lawyer, was a near relative of Charlotte Cushman, and so, you see, my love of the stage and my desire to shine in its higher paths are perhaps inherited. I was educated at the Convent of the Sacred Heart, Detroit, and even there scored little hits in children's plays.

About seven years ago I went to Australia and assisted at amateur entertainments for charity. My work attracted the attention of prominent managers who made kind and flattering offers of engagements. So it came about that I made my professional debut at Sydney in William Rignold's company, and appeared afterward in the companies of Dan Barry, Myra Kemble, Jennie Lee, Crooks, Forbes, and Lyle, and Brough and Boucicault, touring Australia for two years and playing more parts, mostly leads, than an actress would ordinarily play in ten years in this country. You may see in my scrap book how very kindly my work was received everywhere, and how the antipodean poets wrote sonnets and things about me.

"To America I returned in 1892 and signed with James O'Neill to play Madame de Pompadour in Fontanelle, of which a Boston critic was so kind as to say, 'One must be glad that the Pompadour existed that we may see her latter-day exponent.' An engagement followed as Bride Nagle, the love-mad girl, in Glen-Da-Lough, an intensely melodramatic impersonation which won words of praise everywhere. During the season of 1893-'94, I played the lead, Annie Carson, in The Power of the Press, and this characterization, too, I am glad to say, proved an unequivocal success. Then, when James C. Roach produced Rory of the Hill in New York, my Grace Darley was praised by every one of the critics, who were just as kind the next year to my Beatrice Morland in In Sight of St. Paul's and to my Cuba Varona in the original production of Cuba's Vow.

"Between times, I have been most cordially received as leading lady with prominent stock companies in large cities, scoring successfully in a very varied repertoire." Miss Cushman's latest impersonation has been that of Mary Borden, in The Village Postmaster, at the Fourteenth Street Theatre.

A GENEROUS DONOR.

Last year the Actors' Fund of America received from Agnes Ethel (Mrs. Clinton Rousebush) a contribution of $500, with a promise of an annual remembrance. Last week President Louis Aldrich, of the Fund, received the following:

To the Actors' Fund:

PRESIDENT LOUIS ALDRICH.—Please find my cheque inclosed for five hundred dollars ($500), the second payment of my promised yearly gift. It carries with it my earnest hope that the Fund may increase in members and in general prosperity: and that my own ability to keep my promise may continue. I know that my interest in this worthy charity cannot grow less.

Sincerely yours,

Dec. 20, 1898. AGNES ETHEL.

Mr. Aldrich acknowledged this generous gift by the following letter:

THE ACTORS' FUND OF AMERICA,
NEW YORK, Dec. 21, 1898.

Dear Madam:

I take great pleasure in acknowledging the five hundred dollars received from you last evening, as your second annual donation to the Actors' Fund of America.

To one like you, who after retiring from the theatrical profession has devoted the ripening years to doing good and giving comfort to those who suffer, thanks are perhaps superfluous. But in expressing our gratitude, I will say:

You honor by your remembrance here an institution which I can by absolute experience positively assure you does more real good than all the kindness of the many other charities of our profession combined, and then "in every point twice done and then done double," for nothing can be more broad and loving than the practical and far-reaching charity of the Actors' Fund of America.

Sincerely yours,

LOUIS ALDRICH.

WALTER PERKINS' QUAINT SCRAP BOOK.

Walter E. Perkins was in town last week while his My Friend from India company laid off somewhere out West. He brought along, besides the cheerful air of the prairies and the tender memory of the coyote, an amusing curio in the way of a scrap book, invented by Fred Mower, of his company, and entitled "Members of My Friend from India, Spoken of but Unseen." The book contains a choice assortment of newspaper cuts, each accompanied by a descriptive line from the play. Most of them are highly absurd and many are very funny indeed. It is a quaint idea that might be copied by humorists in other companies with amusing results. The book has also some Mother Goose verses, inscribed by Mr. Mower to Mr. Perkins, and including these beautiful, pathetic lines:

Jack and Jill announced in their bill,
A play with a tank of real water:
No dust in the bank, too much in the tank,
And the show busted up as it oughter.

EXPLOSION IN CUBA'S VOW.

While Harley Merry's production, Cuba's Vow, was playing a matinee at Burt's Theatre, Toledo, last week, in the scene representing the destruction of Cervera's fleet, a bomb containing three pounds of powder exploded, disabling Samuel S. Howe, the stage-manager, who plays the comedy part in the drama, burning his face severely. Mr. Merry, being familiar with the lines, went on in the part. During the evening performance Mr. Merry was much surprised to receive the following note:

Harley Merry, actor, Cuba's Vow:

SIR.—It is necessary that Mr. Burt, manager of the theatre, and myself take some refreshment. You are hereby fined $2 for speaking your lines correctly. Please charge yourself with the amount and oblige. H. J. WARMAN, Manager.

GOSSIP.

May Irwin and Manager Rudolph Aronson, of the Bijou, believe that their war with sidewalk ticket speculators has been successful. Miss Irwin and Kate Kipp, Buyer, have played to the capacity of the theatre for six weeks, yet the ticket peddlers are conspicuous by their absence.

J. Clarence Harvey, comedian, of the Wilbur Opera company, will star next season in a new play, What Shall We Do With Her, by Thomas Addison.

M. L. Alsop played William Gillette's role in Secret Service in several California and Texas cities, Mr. Gillette being ill with bronchitis at Oakland. Mr. Alsop scored as successfully as when he played the part during Mr. Gillette's illness in London.

Manager Jake Schwarz has sent out checks for two cents each to repay his friends for time spent in reading about Creston Clarke's big engagement at the Waco, Tex., Grand Opera House, Dec. 19, 20.

The Christmas number of Boston *Ideas* is one of the brightest and best ever put forth by the publishers of that unique paper. It contains much interesting matter about drama and literature.

During the recent performance of Clifford and Huth's A High Born Lady, at Holyoke, Mass., Sam J. Adams met with a painful accident that has confined him to his bed for two weeks. In his absence Edward C. Clifford played Mr. Adams' part very acceptably.

Caro Roma sailed for England last Wednesday.

At the White Horse Tavern, Sydney Rosenfeld's adaptation of Im Weissen Roess'l, will be presented on Feb. 6 at Wallack's Theatre.

The Burrill Comedy company, supporting Laura Hulbert, has secured from William Calder the rights to Saved from the Sea. New scenery is being painted. Miss Hulbert played the leading role, Nancy Ellington, in Mr. Calder's company several seasons ago.

The marriage of Taylor Granville and Edythe Harvey, on April 7, has been announced.

Manager Samuel F. Kingston, of the Kelcey-Shannon company, was in town last week when the company rested.

A son was born to Mr. and Mrs. Charles H. Edler (Myrtle Selwyn), at Portland, Ore., on Nov. 15.

Edith Talbot has succeeded Fanny Cohen in The Lost Paradise.

Johnnie and Emma Ray, who are starring in A Hot Old Time, entertained their company on Christmas en route from Cleveland to New York on a private sleeper and dining car on the Erie road.

The Christmas number of the *Tammany Times* is the handsomest yet shown by that energetic paper, and its dramatic department is one of its most interesting features.

Harry Tansy played the Tramp in Side Tracked in Newark, N. J., on Dec. 19 at less than an hour's notice, giving a successful performance.

Edric Taylor has nearly recovered from injuries received in trying to save one of Blondell and Fennessy's trained dogs from death by a train at Harrisburg, Pa., recently.

Pliny Rutledge, manager of the Isaac Payton company, reports that the company closed on Dec. 17 at Caldwell, Kan.

Pearl Evelynne, of the Joseph Murphy company, is dangerously ill at St. Vincent's Hospital, Toledo, Ohio, with typhoid fever.

O'Hooligan's Wedding closed at Red Wing, Minn. Manager Phil Ketcham intends to manage a well-known German comedian, reorganizing the company at once to resume business about Jan. 15, playing New York, Pennsylvania, Ohio, and Indiana.

Thomas Evans, who has been playing the part of the stage-manager in A Day and a Night, will join Willie Collier New Year's week in San Francisco. Mr. Evans will originate an important role in Mr. Collier's new play, Mr. Smooth.

Eugen Schady, of the Breslau Stadt Theatre, arrived last week from Germany to join the Irving Place Theatre company.

Jay L. Packard has resigned from the business staff of The Ivy Leaf.

The Washington *Post* in its issue of Dec. 18 published a digest of "The Story of the Mirror" from the Christmas MIRROR with interesting comment on its historical features.

ENGAGEMENTS.

Belle Thorne will succeed Marie Dressler as Flora in Hotel Topsy Turvey on its tour. Miss Thorne will make her first appearance in the character at the matinee to-morrow.

Reuben Fax, for the leading part in That Man, to be produced at the Herald Square Theatre Jan. 16.

Charles Dibdin Pitt, for At Fort Bliss.

Anna Barclay, with Andrew Mack.

Edward S. Abeles, for Brown's in Town, to play the comedy lead.

Mrs. Edna Carey Jefferson, for the Jefferson Comedy company.

Edna Ewen, for My Friend from India.

T. C. Hamilton, for James A. Herne's new play, Rev. Griffith Davenport.

Julian Mitchell, to stage The Three Dragoons.

Corah Adams and Eleanor Stuart, for Zaza.

J. Lester Wallack and May Sargent, for leading roles in Other People's Money, with Hennessy Leroyle, under the direction of H. Forsman.

Charles Deland, with Hennessy Leroyle.

John E. Turton, with George W. Monroe, for the leading juvenile role in Her Majesty the Cook.

Mabel Eaton, for Mary Borden in The Village Postmaster.

Wright Huntington, for the Cummings Stock company, Toronto.

Lansing Rowan, for leading lady of the Avenue Theatre Stock company, Pittsburg.

John D. Gorman and Carroll Daly, with Paul Gilmore.

IN OTHER CITIES.

SAN FRANCISCO.

Traveling companies have taken to opening on Sundays in this city by the Golden Gate. Daniel Sully made his reappearance at the California 11, after an absence of many years. Uncle Bob was the play, and the well-known Irish actor was received with some of the old-time enthusiasm, though the audiences were not particularly large. His part of Robert Burke, the hero of the play, gave him every opportunity, and he rose to the occasion. It was an earnest, thorough portraiture that he presented. His support, too, was above the average. George Davis was excellent as Dennis Duffy, an old soldier with a capacity for romancing. Others worthy of mention were Chrystie Miller in the role of Alger Sage, Jefferson Lloyd as Thomas Burke, Harry McFayden as Richard Sage, Mr. Rareshide as Willis Kraft, Miss Cahill as Grace Golden, Daisy Chapton as Josephine Burke, Jennie Lissender as Mandy Moody, and Louise Allen as Mrs. Burke. Week 18-24 Sully will present O'Brien the Contractor.

Alabama was revived at the Alcazar week 12-18. The idyllic Southern play was received with rapture by large audiences, who appreciated the change from the run of farce-comedy with which they had been regaled for several weeks. George Osbourne, Clarence Montaine, and Frank Bacon carried off the honors of the play. Osbourne was seen to great advantage as Colonel Preston. He was the prejudiced but chivalrous old Southern gentleman to the life. In the role of Colonel Moberly Montaine did the most artistic work he has done yet. Squire Tucker, in the hands of Frank Bacon, was at once humorous and tender, a lovable old bachelor. Earnest Hastings was not suited to the part of Captain Davenport. Gretchen Lyons carried off the role of Miss Preston gracefully. The play was staged effectively and was refreshing to witness. Week 19-25 a return is to be made to farce-comedy, for Roland Reed's Humbug will be presented.

At the Columbia A Parlor Match opened 13, one day late, owing to a snow blockade in the mountains. It proved only fairly amusing. The book agent and the tramp, roles created with great success by Evans and Hoey, were played by Philip H. Ryley and Mark Sullivan, respectively. They were lively, but not equal to the originals. Edith Hoyt's Innocent Kidd was an imitation of Edna Wallace Hopper and Mary Marble, without being so dainty as either. There were some good specialties, notably a coon song and cake-walk at the close of the second act. Etta Butler, a San Francisco girl, gave a capital take-off of Modjeska. Sullivan sang one good song. "I Want to Be a Soldier." A Parlor Match is to run one more week.

La Mascotte held the boards at the Tivoli during the week. Edwin Stevens showed a considerable amount of versatility in coming down from Cyrano de Bergerac to Lorenzo at short notice. He played and sang with spirit and grace. Annie Myers was good as Bettina. Anna Lichter was charming as ever in the role of the princess. As Pippo, William Pruette had a part that suited him. The opera was put on to fill up the gap between Cyrano and George E. Lask's Christmas extravaganza, The Yellow Dwarf, which is to be put on 19. This is to be an elaborate production, with selected music, grand ballets, transformation scene, etc. Every member of the Tivoli co. has a part.

At Morosco's Grand a sensational melodrama called The Temptation of Money was played 12-18. Full of hairbreadth escapes and winding up with the downfall of vice and the triumph of virtue, it was of the usual run of melodramas that mark the approaching demise of the Grand as a popular-price house. In a short while now Walter Morosco will launch out in full competition with the first-class theatres and melodrama will have to go elsewhere. The principal parts were taken by James M. Brophy, as usual, the hero; Landers Stevens, of course, the villain; Maurice Stewart, Max von Mitzel, Fred J. Butler, Lorena Atwood, Maud Miller, Julia Blanc, and Marie Winson. Two specialties are worthy of notice, Edward O'Connor as an Irish comedian, and Anna Goodwin, a pleasing vocalist. Uncle Tom's Cabin is to be revived 19. Leslie Morosco, recently returned from Honolulu, will play Marks, the lawyer.

Harry Martell's South Before the War, with forty performers, was the week's attraction at the New Comedy. Several good actors and singers were in the co. Sarah Price sang old plantation songs with good effect. Flora Batson and Girard Miller rendered some operatic selections capably. A special feature was Ferry the Frog, a clever contortionist. As a prelude to the regular performance The Passion Play was presented with a series of moving pictures. A Bunch of Keys is billed for week 19.

The Alcazar management announces A Midnight Bell as the holiday attraction.

Gretchen Lyons severs her connection with the Alcazar co. immediately. She leaves here 19 to join her husband, Louis Hendricks. It is reported that she will shortly try vaudeville.

Earnest Hastings will remain at the Alcazar.

Fred Belasco is expected back about New Year.

Sam Friedlander has taken the management of the Mutascope for the Pacific Coast.

The Morosco Grand Opera House Stock co. will start out on tour Jan. 9, under management of Ollie Morosco.

L. R. Stockwell, who arrived from Honolulu 14, will appear in A Midnight Bell at the Alcazar during the holidays. He will afterward go on a Northern tour with a company of his own, under the management of Alf Ellinghouse.

FRED S. MYRTLE.

JERSEY CITY.

Eva Montford and her husband (Elmer Granden) presented The Secret Enemy at the Academy of Music 19-24, opening to a very good house. The play was well received. The piece is well mounted and the characters finely sustained by an excellent cast. Eva Montford is a capable actress and handles a difficult part in an artistic manner. Elmer Granden plays a double role and makes a strong part of each. Myron Leffingwell is remarkably strong as the villain. The other parts were well taken care of by Jane Bliss Taylor, May Mitchell, Ada Morton, Etta Moran, William Stedman, George Romain, Arthur Magill, B. F. Moreland, James McDonald, and Eugene Wilkes. Andrew Mack 26-31. The Evil Eye Jan. 2-7.

Ferguson and Emerick's co. of comedians in McNulty's Visit came to the Bijou Theatre 19-24 to fair patronage. The co. made no pretensions of being great, and the performance was an agreeable surprise. The comedy is in three acts, with a fair plot, and the co. is very good. George H. Emerick plays McNulty, and he is full of fun and comic sayings. John J. Flynn as the retired broker played the part in a natural manner and scored a success. George Marvin is fairly successful as a book agent, and William Boyd as a newspaper man was capable. Jack McCabe has a fat tramp part and became a favorite. Ida Russell is the lively soubrette, and Pattie Henry the leading lady. May McCabe plays an old maid in a clever manner. Little Grace Russell introduces a specialty in the first act, which consists of song, dance and good imitations of prominent foreign vaudeville people. In the second act the Three Rubes (Dixon, Bowers and Dixon) appeared to advantage in their funny specialty. The Goldsmith Sisters do a good song and dance, and conclude with buck dancing and acrobatics. Pattie Henry sings contralto solos in a finished manner, and in act three Ida Russell does pleasing character changes. The finales are lively and the stage mountings are good. The Red, White and Blue 26-31. George W. Monroe Jan. 2-7.

Mrs. Fiske appeared as Tess at the Academy of Music 15-17 and gave the best of satisfaction. Mrs. Fiske had an opportunity to display her powers to the fullest extent and she was very effective. The support was excellent. John Jack, an old favorite here, was remembered and received a welcome.

I am in receipt of a postal card from Manager J. J. Rosenthal. My picture (cut from the Christmas number of THE MIRROR) and address are on one side and on the reverse side this printed message: "Brown's in Town and wishes you a Christmas that will be a merry one, and that the year 1899 and all thereafter will be happy and prosperous." I also received a miniature copy of the *Milwaukee Journal* containing favorable notices of Mr. Rosenthal's new venture, Brown's in Town. It is a neat piece of advertising.

John Mayon, who is playing the part of Toby in The Highwayman, was at his home in this city 12-17, during the engagement of the co. at the Broadway Theatre, New York. Mr. Mayon has made a hit in the part, and displays a number of excellent press notices from papers throughout the country where the co. has appeared this season.

La Petite Grace, the child singer, dancer and impersonator, one of the hits with Ferguson and Emerick's McNulty's Visit co., at the Bijou Theatre 19-24, was born in this city. Her mother, Ida Russell, the soubrette of the show, has also received a warm welcome from old friends.

Pearl Seward has left town with Under the Dome co., of which she is leading woman.

Members of the Pretzel Club and Stovepipe Guard had a theatre party at the Bijou Theatre 20, and enjoyed a performance of McNulty's Visit.

Selene Johnson, of this city, who has been leading woman of the Avenue Theatre, Pittsburg, Pa., has been home here on a short vacation. Miss Johnson left here 17 for Pittsburg, where she was to reopen as Camille 18.

Eva Montford and her co. in The Secret Enemy will rest for a few days after 26 and then reopen in Boston for a run.

Under Sealed Orders has canceled its date in this city.

WALTER C. SMITH.

NEW ORLEANS.

For the first time in New Orleans Tannhauser was sung in French at the French Opera House 17, and the most brilliant audience of the season greeted M. Charley's co. of singers. In gone by years impresarios have attempted to inaugurate a taste here for Wagnerian music, but the unconventional departures of the German master were not appreciated and the community adhered to the more tuneful productions of the French and Italian schools. But this year there is a change, and, judging from the manner in which Tannhauser was received on its first and second nights, there is every reason to believe that a revival of what is Wagnerian in music is at hand here. The opera was put on in a lavish manner and was most accurate in details. The score was interpreted in its totality, and, what is more, the true German spirit, the great essential of a successful performance, was manifest. M. Gilbert was the Tannhauser of the evening, and from his singing of the impassioned Venusberg song until his return, broken in heart and spirit, from Rome the audience was his, and throughout the opera the reception tendered the singer was most flattering and deserving. M. Gibert's art seems to be adapted more to heroic roles than others and, therefore, is heard to better advantage in Wagnerian productions. The part of Wolfram was in the hands of M. Gaidan, and his rendition of Wolfram's song to the evening star was given with brilliant effect. As the Landgrave the tremendous scope of M. Bouxmann's grand basso voice was fully realized. Madame Flerens' Elizabeth is another triumph for this singer, and adds to her reputation as a vocalist and tragedienne. Madame Daizan, whom nature has gifted with great charms of person, was an ideal Venus and shared the honors with the tenor in the first act. The action of the opera was replete with dash and spirit, and the orchestra, under Director Nicosias, was effective, particularly in the rendition of the overture. Tannhauser repeated 20. Manon 22.

After remaining dark for two weeks the Grand Opera House opened 18-24 with the Lees, hypnotists, as the attraction. The performance was novel in the extreme and the effects of the hypnotic art upon some people remarkable. The Lees drew fairly well during the week. Miss Francis of Yale 25.

At Hopkins' St. Charles Theatre the stock co. presented 18-24 East Lynne and The Three Hats, the former play at the matinees and the latter being presented every night. The work of the co. continues satisfactory and both plays were put on in an up-to-date manner. The vaudeville attractions consist of Arthur Dunn and Clara Belle Jerome, the Silvers, and new views by the biograph. Business good. Mr. Barnes of New York 25.

The Murray-Lane Opera co. closed here 18 and Hopkins' Academy of Music remains dark until 25, when vaudeville will be offered.

Richard and Pringle's Minstrels appeared here 18-24 and drew well at popular prices. The Heart of Maryland 25. Secret Service Jan. 1.

Clay Clement and a competent co. were seen here 18-24, and presented during the week The New Dominion and A Southern Gentleman alternately. Sol Smith Russell 25. The Liliputians Jan. 1.

J. MARSHALL QUINTERO.

KANSAS CITY.

The triple star combination, Louis James, Kathryn Kidder, and Frederick Warde, played a too limited engagement at the Coates 20, 21, presenting The School for Scandal for the opening performance and Thursday matinee, and Othello the closing night. They were surrounded by a large and thoroughly efficient co., including Barry Johnstone, Collin Kemper, and many other actors of great merit. The attendance at each performance was large. Frank Daniels 26-31.

At the Grand Opera House 18-24 a co. of genuine colored people presented A Trip to Coontown. The co. included a number of very clever and amusing performers, among them Bob Cole, who played a very clever tramp part, and Billy Johnson, who was a most convincing bunco steerer. Tom Brown in various impersonations was very clever. Among the specialties introduced were those by Billy Johnson, Lloyd Gibbs, Juvia Roan, and others. Natural Gas 25-31.

Flanagan's Flats, which was the attraction at the Gillies 18-24, was one of the noisy, hilarious Irish farces that were so popular a few years ago. The principal performers were George Hickman, Lew Farrell, Gussie Flamme, and Maggie Meredith, who appeared in an illuminated dance, and Delmore and Gillihan, the Russell Sisters, and others in specialties. The performance was lively and good, and business was satisfactory. The White Slave 25-31.

The concert of the Third Regiment Band at the Academy of Music 18 was the first of the season under the leadership of H. O. Wheeler, who has just taken charge of the band again. It included much popular music and was favorably received. Lynette Cole was the soloist and played two numbers upon the harp in a pleasing manner. The Sunday concert by the James Band at the Coates Opera House 18 was well attended and the selections pleasing. There were three soloists, O. H. Jacobs, a good baritone; Mrs. Sumners Gunlack, who was artistically accompanied by Gertrude Concannon, and Clark Harris in a piccolo solo.

Work on the Auditorium is progressing rapidly, but the management has been obliged to postpone the opening until Jan. 14, when it is hoped that it will be ready for the opening by the Woodward Stock co.

FRANK B. WILCOX.

MILWAUKEE.

Rosenthal appeared before a large and enthusiastic audience at the Pabst 16 and the great pianist met with an overwhelming reception. The Welb and Wachsner Stock co. presented Our Doctor to a big house 18. The Arion Club, under the direction of Arthur Weld, sang "The Messiah" admirably 20. The stock co. will present The Golden Book 21, Eva 25, and At the White Horse Inn 26. Colonel Robert G. Ingersoll delivers his lecture on "Superstition" at the Pabst Jan. 13.

Confusion and The King's Pleasure were presented by the Thanhouser-Hatch Stock co. at the Academy 19 to a large and very appreciative audience. Edwin Thanhouser made his first appearance in the latter play and was received with much enthusiasm. The entire performance was excellent, the stage-management perfect, and the co. was compelled to respond to frequent recalls. Monte Cristo 26-Jan. 1.

The Salisbury Stock co. gave a creditable production of London Assurance at the Davidson 18 to a good sized house. The piece was beautifully staged, the parts well sustained and the performance gave the greatest satisfaction. The Silver King 25-31.

Shanty Town drew a crowded house at the Alhambra 18 and greatly pleased. The farce was cleverly put on and several diverting specialties were introduced. The co. is a good one, and a bright and amusing performance was given. Frederick Paulding has been specially engaged to appear at this house in a new one-act play entitled The Only Way 25-31. Vaudeville will complete the bill.

McFadden's Row of Flats opened to satisfactory business at the Bijou 18. The performance was very entertaining and the many clever people in the co. succeeded well in their efforts to please. El Capitan 25-31.

Frederick Paulding gave a recital of Romeo and Juliet at the Atheneum 19 to an intensely appreciative audience. A second recital will be given 22, the subject being Hamlet.

Adele Block arrived here 14.

C. L. N. NORRIE.

MONTREAL.

Robert B. Mantell opened in A Secret Warrant before one of the largest audiences that has filled the Queen's this season. Judging by the applause bestowed star and co. scored a big hit. At the end of the third act there were four curtain calls. Mr. Mantell's impersonation of Louis de Beaumont, the soldier of fortune, is too well known to need much comment. He has played it with success in all the large cities of the States and Canada. Corona Riccardo affords him excellent support. She possesses youth, beauty and talent, and gives promise of a bright future. Marie Booth Russell repeats her success of last year as Gabrielle, and Beverly Turner does the same as Bertrand. The co. all round is capable. Genial Mart Hanley, younger than ever, is looking after the business end of the co., and that means that it is looked after well. U. T. C. 26-31.

A large audience greeted the return of Hallet Thompson as leading man of the Théâtre Français in The Master of Woodbarrow. Mr. Thompson made many warm friends in Montreal during his previous sojourn with us who were glad to welcome him back. He gave an excellent performance of Allan Rollet, the stock co. supporting him in their usual capable style. Esther Moore was strong and interesting as Clara Dexter and wore some stunning gowns. Charlotte Deane made a charming picture as the country girl, Deb. Anne Shindie gave a clever sketch of Mrs. Rollet, and Walter Townsend a capable performance of Mr. Peffen, and exceptionably good character work was done by Drew Morton as Cal Dexter, and he well deserved the applause which followed his final exit. Major Doyle headed the vaudeville bill, which was a strong one. A Dangerous Game 26-31.

A Scrap of Paper will be presented at Her Majesty's Christmas week by a select co., headed by Beryl Hope.

Jack Harkaway, with Ed Varney in the title-role, supported by a capable cast, will be the attraction at the Academy.

During this week the Mantell co., besides appearing in A Secret Warrant, will present Monbars, A Face in the Moonlight, Othello, Hamlet, and Romeo and Juliet.

W. A. TREMAYNE.

ST. PAUL.

A very creditable production of Faust was given by the Woodward Stock co. at the Metropolitan Opera House 18-24 to good houses. The play was well staged and handsomely costumed. The electrical effects are startling and are especially effective in the Brocken scene, which evoked great applause. Frederick Montague's Mephisto was artistic in facial expression and action. His comedy scenes were well done. Inez McCauley made a charming Marguerite, possessing an expressive face, voice and manner. Lettie Allen was seen to advantage as Dame Martha. Walter D. Green as Faust and De Witt Clinton as Valentine did commendable work. The remainder of the characters were well sustained. The vaudeville features were Conroy and McCoy and George Yeomans. An Arabian Night 25-31.

One of the largest houses in the history of the theatre and the record breaker of the season greeted Black Patti's Troubadours at the New Grand Opera House 18. The 2,000 regular seats and the orchestra chairs were all sold, and the S. R. O. sign hung out long before the curtain rose. The aisles were crowded and many people were turned away. The performance was given with vim and was the best entertainment the co. has ever given in St. Paul. The burlesque made a big hit. The specialties were received with favor, and the songs of Ernest Hogan evoked enthusiastic applause. Sissieretta Jones, the Black Patti, was in good voice. She sang "My Old Kentucky Home" beautifully and had to respond to a double encore. Her delightful rendition of other difficult compositions received hearty applause. Alice Mackay's coon songs and the camp and plantation songs by ten men of the co. took well. A Japanese song and dance by four girls was very pretty. The cake walk was an exceptionally good feature. The operatic kaleidoscope, in which the co. appeared in handsome costumes and sang familiar numbers from the standard opreas, was a very pleasing feature. At Gay Coney Island 25-31.

GEORGE H. COLGRAVE.

DENVER.

On the Suwanee River did fair business at the Tabor 12-17. The play itself is a weird affair, amateurish in construction and reminiscent of other melodramas and comedies. Considerable credit is due to Stella Mayhew, who impersonated a "black mammy" remarkably well and made a pronounced hit. She is magnetic and was thoroughly in touch with the character, and her walk, facial expression and entire conception of the part were exceedingly good. Then, too, she sang some darky songs and rag-time words very acceptably. Willard Newell played the character of an old miser quite well. 1492 19-24.

Chattanooga did well at the Lyceum 11-17 Lincoln J. Carter's mechanical devices as usual achieved artistic triumphs.

The Orpheum seems to have caught on as a family theatre and is proving quite successful at 10, 20 and 30 cent prices. Manager Frank Readick produced The Danites 11-17, and the stock co. gave an adequate production that drew good business. There has been a change in the Orpheum management, Mr. Williams retiring and his interest having been purchased by D. A. Barton, a well-known business man. The theatre will be conducted by Messrs. Barton and Readick, Mr. Readick officiating as manager. Fanchon the Cricket is the next bill announced.

The Christmas number of THE MIRROR has been commented upon eulogistically by the local press and is receiving general commendation from the many local admirers of the world's greatest dramatic journal.

F. E. CARSTARPHEN.

GALVESTON.

Natural Gas proved entertaining to the good sized audience witnessing its merry flow at the Grand 12, and each contributor to its happy effects met with liberal recognition. Punch Robertson's popular price organization played a fill-in engagement 13-15, presenting Under False Colors, Captain Dan of the 51st, and The French Cavalier with accustomed ability and to the satisfaction of the audiences. Business fair only. A quiet, clever and wholesome treat was the performance of A Southern Gentleman by Clay Clement and a capable co. 16, 17, and that it was duly appreciated is evidenced by the favorable comments lingering pleasantly in its wake. The attendance would doubtless have been larger had prices not been advanced over the regular scale. The Baldwin-Melville co. dropped in for a day 18 and gave My Wife's Friend and The Prisoner of Algiers to crowded houses, pleasing everybody. Next week, Bench and Bowers' Minstrels and a return engagement of Baldwin-Melville co. Lewis Morrison in Faust will be the Christmas bill.

Edward Garvie and Mollie Thompson having left the Natural Gas co. in New Orleans, their places were hurriedly filled by Steve Jennings and Jessie Gardner, both of whom did remarkably well. The former especially is entitled to praise, it being his first appearance with the co.

The Christmas MIRROR is having bouquets thrown at it from all directions. It is undoubtedly the best yet, and I've been though 'em all from the first number.

C. N. RHODA.

MINNEAPOLIS.

At the Metropolitan Theatre the Woodward Stock co. gave Incog week of 19, opening to a large and well-pleased audience. Carl Smith, a recent addition to the company, made a very acceptable General Stanhope. Hal Davis won immediate favor as Tom Stanhope. Will Davis contributed a good piece of character work as Dr. Hartman, Bertha Creighton was somewhat out of place as Kate Armitage, although she gave a satisfactory interpretation of the role; Gertrude Berkeley was thoroughly enjoyable as Mrs. Winters. Cyrano de Bergerac 25-31.

At the Bijou Opera House Brown's in Town opened for a week 18 to capacity, and made a most emphatic hit. The farce is without doubt one of the cleverest ever seen here, and the co. is exceptionally strong. Mark Swan was happily cast as Brown, James O. Barrows as Abel Preston was admirable, John Lancaster was seen to marked advantage as the pseudo Brown, Anna Belmont made the most of Suzanne Dacre, Kathryn Osterman was decidedly pleasing as Mrs. Brown, Belle Davis did some clever character work as the negro cook; her coon songs were sung in a very taking manner and evoked enthusiastic demonstrations of approval. The others of the cast were equal to the demands made upon them. Black Patti's Troubadours 25-31.

The Danz Symphony Orchestra gave its third concert of the season at the Lyceum Theatre afternoon of 18 to a good-sized house. The programme was up to the usual high standard set by this excellent organization.

The dramatic department of the Manning School, under the direction of C. D. Gilbert, an erstwhile professional, gave one of its periodical recitals 19, producing Christmas Boxes, by Augustus Mayhew; Nettle, by Earnest Warren, and scenes from The Merchant of Venice, Ingomar, The Hunchback, and Cyrano de Bergerac. Manager Woodward has arranged for a number of extra people from this school for his forthcoming production of Cyrano de Bergerac at the Metropolitan Theatre.

F. C. CAMPBELL.

LOUISVILLE.

Macauley's Theatre presents week of 19 A Stranger in New York and The Bride Elect, each for three nights.

The Avenue will be closed until 25, when John Martin's Secret will be presented for a week.

The Meffert Stock co. is giving the patrons of the Temple Theatre a week of hilarity 19-24, with the farce-comedy, The Three Hats. Messrs. Eagle, Reynolds, and Gibney have especially well-fitting parts. The curtain-raiser, Our Bitterest Foe, was a dainty bit, well played.

Israel Zangwill will lecture 22 under the auspices of the Louisville Lyceum Bureau.

Sousa is underlined for a concert at the Auditorium at an early date.

The Peace Jubilee celebrating the return of the Louisville soldiers from Porto Rico was a conspicuous success, for which much credit is due ex-Manager James R. Camp, who was an indefatigable worker upon several of the most important committees.

Mary Hampton, who was here with the Shenandoah co., is a native Louisvillian and received a most hearty welcome from her home people.

The Cyclorama, "The Battle of Gettysburg" will remain but a few days longer in this city.

Little Stella Cuscaden, the Louisville child artist, is rehearsing the part of the little Earl, which she will play in the forthcoming production of Little Lord Fauntleroy by the Meffert co.

Frank Green, the popular Treasurer at the Temple Theatre, was presented pictorially in the current week's issue of the amusement guide.

Karl Schmidt and Theodor Becker are opposing candidates for the leadership of the local Liederkranz. Both of these musicians have ce-

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cupied positions of leaders of orchestra in Louisville theatres, Becker at Macauley's and Schmidt at the Auditorium.

The Christmas MIRROR has excited the highest praise upon all sides. It surpasses all the former holiday numbers of THE MIRROR.

CHARLES D. CLARKE.

BUFFALO.

The Evil Eye drew only fair business at the Star 19-21. Inclement weather combined with the attractions of the stores has made the week rather an unprosperous one for theatrical attractions. Charles H. Yale has embodied a number of pleasing features in his latest production, and it merits the big business it seems to have attracted throughout the country. Rossaire and Elliott are clever, and take care of the comedy element without much effort. The scenery and effects are novel, the girls pretty and the music bright. Hotel Topsy Turvy 26-28. Henry Miller 29-31.

The Brothers Byrne have been offering Going to the Races at the Lyceum 19-24. The play is a pantomimic comedy with the usual number of startling effects, acrobatic work and various other specialties. Business during the week was good. A Day and a Night 26-31.

Several weeks ago Julia Ruppell, of The Evil Eye co. sustained rather serious injuries during one of the performances of that production. She has remained with the co. since then and has worked regularly, although she has been under a physician's care. During the Buffalo engagement she was obliged to retire from the co., and she will probably be unable to rejoin for some little time.

The annual concert of the Cornell Glee, Banjo and Mandolin Club occurs at Twentieth Century Hall 26. The advance sale is big.

Elaine Selover, of A Dangerous Maid, at one time lived in this city and is well known in local musical circles. It is pleasing to learn of her success.

Owing to a mistake in bookings two companies claim the week of 26 at the Lyceum. A Day and a Night is announced by Manager Laughlin and is extensively advertised; but Davis and Keogh maintain that On Land and Sea is the attraction which will hold forth that week. Al. Riel, representing Davis and Keogh, says that Manager Laughlin booked his co. early in the season for the week in question, but that a week ago he canceled the date and substituted the Hoyt play. Manager Laughlin told your correspondent nearly a month ago that A Day and a Night would be the attraction for the week following Christmas Day. Each co. will arrive here ready to fulfill its alleged contract, and Davis and Keogh have a large quantity of printing matter at the theatre. The situation seems at present to be a deadlock, with the chances in favor of the Hoyt co. RENNOLD WOLF.

COLUMBUS.

At the Southern The Bride Elect gave one performance 20. Haverly's Minstrels 26. The Bostonians 28, 29.

One of the best things seen here was Rosedale by the Valentine Stock 19-24, the cast being augmented by the road co. All the old favorites received a warm welcome. The cast was most evenly balanced and was well received by good houses. Ben Graham, William Bonelli, and Robert Rogers were splendid in their roles, and Rose Stahl, Louise Mackintosh, Kate Blancke, and Anne Blancke interpreted their parts in a splendid manner. The special scenery and stage settings were superb, and great credit is due Osborne Searle, the stage director. The Two Orphans next.

At the High Street The Electrician did a good business 15-17 and was deserving of it. Joseph J. Dowling in the leading role was good and the rest of the cast was competent. Clifford and Huth have an excellent vehicle for fun in A High Born Lady, which did a large business 19-21. The specialties were of merit, that of Samuel J. Adams being the best. A Girl from Ireland 22-24. The Dainty Duchess co. 26-28. The Late Mr. Early 29-31.

The great hit of the Commercial Travelers' Minstrels was an illustrated song by William Prosser and J. A. Wright, entitled "He Sleeps in a Grave Marked Unknown." It is deserving of success.

Al. G. Field's Minstrels are laying off here for their usual Christmas week. Mr. Field has had a splendid season this far.

Harry J. Ridings, in advance of Clifford and Huth, is doing some excellent work for that enterprising team. J. B. DAVIS.

INDIANAPOLIS.

Blue Jeans received a finished presentation at the Grand by the stock co. 19. The entire co. acquitted itself with great credit. Benjamin Horning in the leading role sustained the splendid reputation made heretofore. Hardee Kirkland is good as Ben Boone, Mr. Sheldon makes a good Colonel Risener, Mr. Bradford is well cast as Jacob Tutewiler, Mr. Miles is happy as Seth Igoe, Mr. Patton caused much merriment as Isaac Hankins, and Mr. Conger is very clever in the dual role of Jim Tutewiler and the drum major. Lavinia Shannon created a good impression as June, Miss Daily made a dashing Sue Endaly, Miss Berg handled the character of Beleena Kicker well, and Misses Field, Bridges, and Stevens are good in their respective parts. Jim the Penman 26-31.

English's was dark the first half of the week, but will reopen 22 with A Stranger in New York for a three nights' stay. Julia Marlowe 26-28. Haverly's Minstrels 29. The Bostonians 30, 31.

The Park offered The Heart of the Klondike 15-17, which proved a rather weak performance. Business was not up to the average. The White Slave occupied the stage 19-21 to fair business. Clifford and Huth 22-24. ALLEN E. WOODALL.

CLEVELAND.

The Euclid Avenue Opera House had Della Fox and her capable co. in The Little Host 19-23. It proved a drawing card, the opening being an auspicious one. The engagement closed 23, Miss Fox and her co. going direct to New York. 'Way Down East 26-31. Henry Miller Jan. 2-7.

At the Lyceum Theatre those prime Cleveland favorites, the Rays, opened 19 in A Hot Old Time and had a successful week's engagement. Ward and Vokes in The Governors 26-31.

The Cleveland Theatre will be reopened 26 by the Ralph E. Cummings Stock co. in Peaceful Valley.

Johnny Ray, who is a native of this city, and his charming wife have been entertained royally this week by relatives and friends.

Colonel Robert G. Ingersoll will deliver his lecture, "Superstition," at the Euclid Avenue Opera House Jan. 8.

The Ward and Vokes co. rested here 19-24, and Manager George Raymond, who managed the Lyceum Theatre here for two seasons, has been kept busy entertaining his many friends.

Lucy Daly joined Ward and Vokes here 23.

WILLIAM CRASTON.

PITTSBURG.

Chauncey Olcott began the second week of his engagement at the Bijou 19. Next week, Brothers Byrne in Going to the Races.

A fine audience greeted E. H. Sothern at the Alvin 19, where he opened in The King's Musketeer. A Colonial Girl was underlined. The Sign of the Cross will follow.

At the Duquesne Haverly's Minstrels opened 19 to good attendance. Edward Harrigan next week in The Mulligan Guards' Ball.

The stock co. at the Grand Opera House produced In Spite of All 19-24 to large houses.

The Avenue is to be reopened 26 with a stock co. that will include some of the members of the late East End Theatre Stock.

E. J. DONNELLY.

☞ *I publish good plays for repertoire and stock companies, and amateur clubs. Send for my descriptive list. H. Koorback, 133 Nassau St., N. Y.*

CORRESPONDENCE

ALABAMA.

MOBILE.—THEATRE (J. Tannebaum, manager): Clara Lipman and Louis Mann in The Telephone Girl 12 to large audience; performance, as a whole, did not come up to expectations. Lewis Morrison presented Faust 13. Richards and Pringle's Minstrels to topheavy house 14, giving satisfaction. The Heart of Maryland 16, 17; large business; the play is well staged and was produced by a thoroughly competent co.; Alma Kruger, as Maryland Calvert, deserved and received the highest praise for her artistic and enjoyable efforts; Regan Hughton, Lionel Adams, Herbert Bostwick, and ALMA VISLAIRE also deserve good words. My Friend from India 19. Sol Smith Russell 22.=ITEMS: The Christmas MIRROR arrived in this city last week, and there has been a large demand for it. It is pronounced the best number THE MIRROR has issued.

SELMA.—ACADEMY OF MUSIC (Rees and Long, managers): The Telephone Girl 14; large and pleased audience. Richard and Pringle's Minstrels 15; topheavy house. My Friend from India 20. After the War 22.

ARIZONA.

TUCSON.—OPERA HOUSE (A. V. Grossetta, manager): All Aboard 13, 14; fair business; performance good. Gorton's Minstrels Jan 4.

PHŒNIX.—PATTON GRAND OPERA HOUSE (S. E. Patton, manager): All Aboard to good business 15, 16 and pleased. Alva Messenger, harpist, in concert 18. Henderson Stock co. 26-29.

ARKANSAS.

FORT SMITH.—GRAND OPERA HOUSE (C. J. Murta, manager): Miss Francis of Yale 17; good performance to a well pleased audience. Natural Gas booked for 21 did not appear; co. reported disbanded at Dallas, Tex. A Boy Wanted 23.=ITEM: A Milk White Flag co. 15 canceled the day of the performance. Manager Murta attached the box-office receipts in Little Rock and recovered $121. The advance sale was large and the money was returned at the box-office.

HELENA.—GRAND OPERA HOUSE (Newman and Ehrman, managers): Barlow Brothers' Minstrels 15 to fair business; show not up to standard. A Boy Wanted 19. Broadway Girls 28.=ITEM: The management this season express themselves as being well pleased with business, having had very large houses thus far.

PINE BLUFF.—OPERA HOUSE (Charles Senyard, manager): A Stranger in New York 14; full house; pleased audience. A Turkish Bath 15; fair house; good co. A Milk White Flag 19. A Boy Wanted 21. Uncle Josh Spruceby 23.

FAYETTEVILLE.—OPERA HOUSE (H. M. Hudgins, manager): Miss Francis of Yale 15 to large and pleased audience. Si Perkins 29. Merrie Bell Opera co Jan. 10.

VAN BUREN.—OPERA HOUSE (H. A. Britt, manager): Miss Francis of Yale 16; small but pleased audience. A Turkish Bath 24 canceled. Merrie Bell Opera co 30.

CALIFORNIA.

STOCKTON.—YOSEMITE THEATRE (Charles P. Hall, manager): Hogan's Alley did fine business Dec. 9; performance did not meet with marked success. Ole Olson drew a fair house 13; play and players well received. The Native Daughters Minstrels had a S. R. O. house 14; the minstrels were composed of local female talent in burnt cork, and an enthusiastic audience cheered their every effort. Gayest Manhattan 17. The Dazzler 20. South Before the War 23-25. Martell's Merrymakers 26-31. Gran Opera co 2-7.=AVON THEATRE (George Simpson, manager): After a darkness lasting several months, A Bunch of Keys opened the doors of this theatre 13, 14; fair business. A Boy Wanted 18.

SAN JOSE.—AUDITORIUM THEATRE (Charles P. Hall manager): Ole Olson 12 to a good house. Gayest Manhattan 13; pleasing performance; small audience. A Boy Wanted 17.=ITEM: Mr. and Mrs. William Weston (Weston and Herbert) have returned to their home in San José after a successful tour of the Orpheum circuit. They will leave shortly for a tour of the East.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): A Bunch of Keys 7 to fair house. Martell's Merrymakers in Wild Oats, The Colonel, and Nannette 8-10; small but pleased audiences.

WOODLAND.—OPERA HOUSE (E. C. Webber, manager): South Before the War 7 to a good house. U. T. C. 16; full house. Two Married Men 22.

COLORADO.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): Willie Collier 14 in The Man from Mexico to large and delighted audience. C. M. Hobbs 16 lectured to good business; pleased house.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Frakes, manager): Delia Pringle co. 22-24. Alta Heywood 31. Chicago Ladies' Quartette Jan. 9.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): London Assurance (local) 20.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Willie Collier 15.

CONNECTICUT.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): The Rogers Brothers 16, 17. A Misfit Marriage 19 to a fair sized audience; the play has many funny entanglements that were handled well by a clever co. Jefferson De Angelis 23, 24. Williams and Walker 28. Modjeska 29. Primrose and Dockstader's Minstrels 30, 31. Olga Nethersole Jan. 2. The Red, White and Blue 3, 4. Jefferson Comedy co. 7.=HARTFORD OPERA HOUSE (Jennings and Graves, managers): Tammany Tigers 15-17 presented a vaudeville and burlesque bill that pleased well filled houses. Gayest Manhattan opened to a packed house 19 for four performances; the general verdict was that the co. was not up to the standard, and business fell off in consequence. Superba 22-24. Under the Dome 26, 27. London Belles 28. A Spring Chicken 29-31. Tony Farrell Jan 2. Washburn's Minstrels 3, 4. The Dawn of Freedom 5, 6.=ITEMS: Burton Holmes delivered his fifth and last lecture of the series at Parson's 20.—The Press Club journeyed to Willimantic in a special car 17 to partake of their December dinner.—I acknowledged a unique Christmas card from the management of Brown's in Town.—The Beefsteak Club will open their season 31 with a "Jubilee gathering."

A. DUMONT.

WATERBURY.—POLI'S THEATRE (Jean Jacques, manager): Kid McCoy co. attracted a large audience 15. The Girl from Paris 16 disappointed a good sized audience. The Jolly Musketeer 21. Modjeska 28.=JACQUES OPERA HOUSE (Jean Jacques, manager): Gettysburg filled the house with enthusiastic audiences 15-17. Johnny on the Spot, a musical farce-comedy, 19-21 to good business; mediocre performances. Bon Ton Burlesquers 22. Washburn's Minstrels 23, 24. Elroy's Stock co. 26-31.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): Superba 19 to big receipts; many new features have been added since last season, and the specialties received hearty applause. Hennessy Leroyle 26. Washburn's Minstrels 28.=OPERA HOUSE (F. W. Mitchell, manager): Dr. Ceborne, hypnotist, opened for a week 19 to poor business. London Belles 26. Miss New York, Jr., 31. The Dawn of Freedom Jan. 3.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): The Girl from Paris 12 to a fair sized audience; great dissatisfaction was expressed by those present as the co. was small and incompetent. The Little Minister 14. A Misfit Marriage 16 did not draw well; the co., including Max Figman, is a good one, and the farce itself very funny. Superba 21. The Boston Ideal Stock co. 26-31.

ROCKVILLE.—OPERA HOUSE (J. H. Freeze and Co., managers): Joe Ott in Looking for Trouble 17 delighted a good house. William Barry, Jr., in The Rising Generation 27.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Co., managers): Superba, with new scenery, tricks and specialties, pleased an audience 20, but would have been larger but for a storm.

BRISTOL.—OPERA HOUSE (W. H. Michaels, manager): W. H. Power in The Ivy Leaf 15 gave a very satisfactory performance to good house.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): Gayest Manhattan 24. Johnny on the Spot 28.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): The Ivy Leaf 16; fair house. Washburn's Minstrels 26.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Johnny on the Spot 21.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse E. Baylis, manager): Maud Hillman co. closed a successful week's engagement 17. McDoodle's Flats 20; fair business. General Gordon 21. De Wolf Hopper 24. Corse Payton Stock co. 26-31.

FLORIDA.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): Wilbur Opera co. to good houses 12 in Said Pasha. The Mikado, Carmen, Fra Diavolo, The Bohemian Girl, The Black Hussar, Cavalleria Rusticana, La Mascotte, The Merry War, and The Two Vagabonds; principals were good, chorus strong, and costumes pretty. The Lilliputians 27.

KEY WEST.—SAN CARLOS OPERA HOUSE (Q. Charles Ball, manager): Charles King co. completed a week's engagement 10 to excellent business; Alice Kellar in her specialties was the hit of the engagement.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Lewis Morrison in Faust 12. Richards and Pringle's Minstrels 13; good business.

GEORGIA.

SAVANNAH.—THEATRE (David A. Weis, manager): A Texas Steer 15 to S. R. O.; excellent performance; Katie Putnam deserves mention. Klimt-Hearn co 19-24 in Pawn Ticket 210, The Inside Track, and Work and Wages, pleasing good houses. The Lilliputians 26. Back on the Farm Jan. 2. The Prisoner of Zenda 11. James O'Neill 14. Roland Reed 19. Secret Service 20, 21. Jack and the Beanstalk 25. Otis Skinner 27, 28. Sousa's Band 30.

ALBANY.—SALE-DAVIS OPERA HOUSE (E. De Wolfe, manager): A Bachelor's Honeymoon 14; crowded house; performance pleasing. The Imperial Colored Minstrels held the boards for two nights, 15 and 17, and drew immense crowds; show poor.

MACON.—ACADEMY OF MUSIC (Henry Horne, manager): Marie Wainwright 15 in Shall We Forgive Her pleased a large audience. Barlow Brothers' Minstrels 28. The Lilliputians 28. Richard Mansfield Jan. 2. The Prisoner of Zenda 12.

COLUMBUS.—SPRINGER OPERA HOUSE (Springer Brothers, managers): The Heart of Maryland 13 to a medium house; play not received warmly. Marie Wainwright in Shall We Forgive Her 16; fair audience; very good play.

ATHENS.—OPERA HOUSE (H. J. Rowe, manager): Back on the Farm 14, 15; good business; satisfactory performances. A Turkish Bath 19, 20; good houses; performances fair. Whitney Players 26-30. The Lees Jan. 2-7.

AMERICUS.—GLOVER'S OPERA HOUSE (George H. Field, manager): Back on the Farm 16, 17; moderate business; pleased audiences. Myrkle and Hardin co. 19-21. Barlow Brothers' Minstrels 27. Casey's Wife 29.

GRIFFIN.—OLYMPIC THEATRE (L. Patterson, manager): A Texas Steer 16 to fair house; performance very good.

THOMASVILLE.—OPERA HOUSE (T. L. Spence, manager): A Bachelor's Honeymoon 15; excellent performance; house fair.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): A Turkish Bath 17; small house; poor performance. The Broadway Girls 20.

NEWNAN.—REESE OPERA HOUSE (A. C. Pease, manager): Dark.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (J. A. Pinney, manager): William Calders co. in The Span of Life 15 to fair house; specialties fine; Mr. Calder was in Boise seventeen years ago as Katie Putnam's manager, when the co. had to go by stage to it from Walla Walla to Kelton, seven hundred miles. The Dazzler 16, 17; good business; performance much improved since last here. Bittner Theatre co. 22-31.=ITEM: The Christmas Number is here. The verdict of all that have been fortunate enough to see it is that it is the best theatrical journal ever published.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, resident manager): Mistakes Will Happen 20.

CALDWELL.—OPERA HOUSE (A. F. Isham, manager): The Dazzler 15; large house; good performance.

ILLINOIS.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George Chatterton, manager): Field's Minstrels 12; topheavy house; performance fair. John L. Sullivan co. 14; small house. Kelcey-Shannon co. in The Moth and the Flame 15 delighted a large audience. The Old Coat 16; small, but pleased audience. The Air Ship 23. Human Hearts 24. Holden Comedy co. 26-31. Kellar Jan. 2. Thomas E. Shea 4, 5. Town Topics 6. Why Smith Left Home 7. The Gay Matinee Girl 8.=CENTRAL MUSIC HALL (Edwin M. Henley, manager): Sadie Raymond in The Missouri Girl 18; large and pleased audience. Crawford's Claim 22. Warner Comedy co Jan. 2-8.=ITEM: The business management of the Central Music Hall will be, in the future, in the hands of Edwin M. Henley, an ex-professional.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Boston Ladies' Symphony Orchestra 12 pleased a fair house. Scalchi Concert co 13, owing to a small house, refused to raise curtain and refunded money at box-office. A Female Drummer 14; good house; audience highly pleased. Sunnissippi Club Minstrels (local) 15, 16; crowded houses. Redpath Concert co 17; packed house; audience well pleased.=ITEMS: Maud Dennis is spending the holidays with her mother, in this city.—The Christmas MIRROR is a magnificent number, and receives the highest praise from its many admirers here.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, manager): John L. Sullivan co. 13 failed to draw well; some of the specialties were good, especially that of Darmody, the club swinger. The Kelcey-Shannon co. 16 in The Moth and the Flame gave one of the best performances ever seen here to a large audience. Si Plunkard 17 to good house. The Sunshine of Paradise Alley 19.=ITEM: The Anniversary MIRROR finds a ready sale here, and is the best holiday edition ever issued.

PEORIA.—GRAND OPERA HOUSE (Chamberlain, Harrington and Co., managers): The Old Coat 15; good house and performance. The Moth and the Flame 17; fine performance; attendance fair. McSorley's Twins 18. Holden Comedy co. 19-24, opening in A Barrel of Money; good co.; fair attendance.=AUDITORIUM THEATRE (A. R. Waterman, manager): O'Grady's Reception 19-24 opened to large business. The Missouri Girl 25-28.

LINCOLN.—BROADWAY THEATRE (Cosiitt and Foley, managers): Boston Ladies' Symphony Orchestra 14 to a crowded house, giving satisfaction; Frank McKee, leader, is well known here. German Dramatic co. 16 in Ludwig II. to a small German audience. True Americans (local) 20 to a crowded house. Human Hearts 21. The Missouri Girl 22. Shannon and Clarke co 26-31. Town Topics Jan. 3. Why Smith Left Home 6. John Dillon 11.

BLOOMINGTON.—NEW GRAND (J. T. Henderson, manager): The Old Coat 26. The Prisoner of Zenda 27. Julia Marlowe 29.=ITEM: The new Coliseum Building, just competing, will have a seating capacity of 3,500. A large stage with full equipment, and may book theatrical cos. The house will be dedicated 27 with Phinney's U. S. Band. A permanent manager has not been selected yet.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., managers): Murray and Mack in Finnigan's 400 15 to topheavy house. A good sized audience witnessed Matthews and Bulger in By the Sad Sea Waves 17; performance excellent. Sharpley's Lyceum Theatre co. 19-24.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): McSorley's Twins 19 packed the house and gave satisfaction; Bobby Gaylor, May Wentworth, Kittie Wolf, James McAvoy, and Tom Peasley scored hits. Gilhooley's Reception 26. Earl Drake 27.

PARIS.—SHOAFF'S OPERA HOUSE (L. A. G. Shoaff, manager): The Sunshine of Paradise Alley 16; fair business; best of satisfaction. Harry Morris' Little Lambs 22. Human Hearts 27.=ITEM: The number of cancellations being made just now is causing much inconvenience to the management.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): Cole and Johnson in A Trip to Coontown 12; small, but pleased audience. John L. Sullivan co 16; fairly pleasing performance; good business. McSorley's Twins 26. Money to Burn 29.

FREEPORT.—GERMANIA OPERA HOUSE.—Phil Arno manager): Bryan's Comedians closed a successful week's engagement 17. Plays presented: Grit, or True as Steel, The Diamond Mystery, Mabel Heath, A Hot Time, and The Census Taker.

LITCHFIELD.—RHODE'S OPERA HOUSE (Hugh A. Snell, manager): The Gay Matinee Girl 19; good co.; business fair; Mattie Vickers, Myrtle Franks, and Monroe and Bart deserve mention. A Turkish Bath 27. Harry Morris' Little Lambs Jan. 7.

MOLINE.—WAGNER OPERA HOUSE (R. H. Taylor, manager): Finnigan's 400 17; S. R. O. and pleasing. Gilhooley's Reception 30. The Lost Paradise Jan. 7. Town Topics 14. Charles A. Gardner 18. A Hired Girl 23.

DIXON.—OPERA HOUSE (F. A. Truman, manager): John Dillon in Bartell's Road to Seltzerville 16 to a large house; performance entirely satisfactory. Money to Burn 31.

JACKSONVILLE.—GRAND OPERA HOUSE (Barnes and Luttrell, managers): Cameron co 12; fair house. A Night at the Circus 14; good house; performance did not please.

TAYLORVILLE.—VANDEVEER OPERA HOUSE (W. H. Kaup, manager): Clark and Hazleton co. opened a week's engagement 19 in The Gates of Justice to fair house.

MURPHYSBORO.—LUCIER'S OPERA HOUSE (J. J. Friedman, manager): Si Plunkard 20. A Turkish Bath 23.

CANTON.—NEW OPERA HOUSE (J. Frank Head, manager): The Derby Winner 13 failed to appear. Cameron co. pleased a small audience 16.

CLINTON.—RENNICK OPERA HOUSE (J. B. Arthur, manager): Maro 17.

PANA.—NEW GRAND (Lou Roley, manager): A Night at the Circus 9; poor co.

ELGIN.—OPERA HOUSE (Fred W. Jencks, manager): Under the Red Robe 15. Town Topics 29.

INDIANA.

MARION.—GRAND OPERA HOUSE (E. L. Kinneman, manager): El Capitan 14 to a fine audience; the voices were all exceptionally good; William C. Mandeville, in the title-role, was an immediate favorite; Kate Michelena, as Isabel, scored a big success, her voice being in fine condition; graceful Madelein Jack proved a charming Estralda; the minor roles were in capable hands; the mounting is beautiful and the whole a most meritorious production. Al G. Field's Minstrels 17 called out an audience that packed the house, over two hundred being turned away; a better performance was given than any Fields has ever offered here; Everhardt the juggler was especially good, being several times recalled; the Faust family in athletic work won much praise. A Woman in the Case was seen by a small audience 19; the concert is mediocre. A Guilty Mother 23, 24. Why Smith Left Home 27. A Hired Girl 31. Knobo'Tenn-see Jan 5. The Late Mr. Early 7. A Boy Wanted 11.=ITEMS: A True Kentuckian went to the wall at Gas City 14, and Muldoon's Picnic met the same fate at Fort Wayne 15.—Bert Feibleman, Exalted Ruler of Indianapolis Lodge, B. P. O. Elks, was a guest of Marion Lodge 15, and entertained the lodge handsomely with his inimitable comicalities. A little spread afterward was enjoyed thoroughly.

SOUTH BEND.—OLIVER OPERA HOUSE (J. and J. D. Oliver, managers): Fanny Rice presented At the French Ball to a large house 15, giving satisfaction.=AUDITORIUM (Harry G. Sommers, manager): Joseph Murphy in The Kerry Gow 14 was well received by a fair house. A Guilty Mother 17 played to light business; the drama failed to please. El Capitan 19 drew a fair audience; the opera was well presented and gave general satisfaction. The Girl from Chili 24.

LOGANSPORT.—DOLAN'S THEATRE (William Dolan, manager): The Sunshine of Paradise Alley 12; fair house. Herbert Kelcey and Miss Shannon in The Moth and the Flame 14 drew good business; fine performance; production elaborate, superbly mounted, and strongly cast. A Booming Town 26. The Hoosier Doctor Jan. 2. Fadette's Woman's Orchestra 14.

NEW HARMONY.—THRALL'S OPERA HOUSE (Thomas Mutteford, manager): Two Merry Tramps 21.=ITEMS: An excursion will go from this point to Evansville, Ind., 29, to witness the performance of Digby Bell.—Margaret Owen and Mr. and Mrs. Harry Robinson, of this co., live at New Harmony.

NOBLESVILLE.—WILD'S OPERA HOUSE (C. C. Curtis, manager): Robert Downing 16 to a fair but pleased audience. Imperial Vaudeville co. Jan. 2.=ITEM: The Christmas Number of THE MIRROR is a beauty.

EVANSVILLE.—GRAND (King Cobbs, manager): Julia Marlowe 23.=PEOPLE'S (T. J. Groves, manager: The Sunshine of Paradise Alley 18 drew fair house. A Night at the Circus 25.=ITEM: Many thanks for the beautiful Christmas MIRROR.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, manager): Nellie Peck Saunders, reader and impersonator, to small house 17. The Volunteer 27. A Boy Wanted Jan. 14. J. E. Toole 23. A Night at the Circus 28.

GOSHEN.—THE IRWIN (Frank Irwin, manager): Fanny Rice 13 in At the French Ball to good business; audience delighted; Miss Rice is a great favorite here. El Capitan 16; fair house; entertainment satisfactory.

MIDDLETOWN.—ELLIOTT OPERA HOUSE (Jap Van Matre, manager): Maxwell Stock co. in The Man from Japan and Terry's Troubles 16, 17 to fair houses; excellent co. Schumann Concert co. 19; good house; satisfaction given.

ELKHART.—BUCKLEN OPERA HOUSE (David Carpenter, manager): El Capitan 17; fair house; performance very good.

FRANKFORT.—COLUMBIA THEATRE (J. J. Anghe, manager): The Derby Winner 21 failed to appear. The Mikado (local) 28, 29. A Hired Girl Jan 5.

LAFAYETTE.—GRAND OPERA HOUSE (George Seeger, Jr., manager): My Friend from India 27. The Bostonians 3.

ROCKVILLE.—OPERA HOUSE (D. Strouse, manager): Scott's Minstrels 17; S. R. O.; best of satisfaction. Edward H. Frye in Rip Van Winkle Jan. 9.

WABASH.—HARTER'S OPERA HOUSE (Alfred Harter, manager): Dark.=ITEM: The Christmas Number is fine. Long live THE MIRROR.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R.

Turn it upside down

It won't hurt it.

There are no dregs or sediment at the bottom.

That's why drinkers of

Evans' Ale

Do Not Hesitate to Drain the Bottle.

Two years in the wood to ripen before bottling.

Order from your Grocer.

Wyser, manager): El Capitan 12; fine house. Field's Minstrels 13; business very good.

ANDERSON.—GRAND OPERA HOUSE (T. B Dickson, manager): Fields' Minstrels 16 gave a good performance; good business. Muldoon's Picnic canceled 17. Why Smith Left Home 26. The Derby Winner 28. My Friend from India 29 Brown's in Town 30 ==ITEMS: The Christmas MIRROR is the finest that ever happened.—The Elks will give a minstrel show January. A. M. Wellington is chairman of the show committee.

BRAZIL.—MCGREGOR OPERA HOUSE (operated by the Monk Introduction Co; Joe Brown, manager): Van Dyke and Eaton co. 12-17, presenting Woman Against Woman, A Brave Coward, Jack's Wife, A Tallow Candle, and His Last Chance; good business. Maxwell Stock co. 19-24, opened in A Celebrated Case to good business. The Missouri Girl Jan. 4.

TERRE HAUTE.—GRAND OPERA HOUSE (T. W Barhydt, Jr., manager): Robert Downing 14 in a triple bill; fair business. Sadie Raymond in The Missouri Girl 15; light house. Scott's Minstrels 16, and The Sunshine of Paradise Alley 17 were well presented to fair business.

NEW ALBANY.—WILLARD THEATRE (Charles Willard, manager): A Texas Steer 26 ==ITEMS: The Elks had a delightful stage social session 16.—A new lodge will be instituted at Seymour, Ind., in January.

DECATUR.—BOSSE OPERA HOUSE (J. W. Bosse, manager): A Hired Girl 27. The Late Mr. Early Jan 6. Muldoon's Picnic and A Mountain Hero canceled.==ITEMS: M Ladelle, magician, and his wife, are spending the holidays with Mrs. Ladelle's parents here.—Manager Bosse has wired his house for electricity.

GREENFIELD.—GANT'S OPERA HOUSE (W. S Gant, manager): Fields' Minstrels 20; packed; show first-class. Canadian Jubilee Singers 22. Eldon's Comedians Jan. 2-7. Two Merry Tramps 11. The Late Mr. Early 18.

CRAWFORDSVILLE.—MUSIC HALL (Townsley and Thomas, managers): Fields' Colored Minstrels 19; fair house; good show. Murray Comedy co. 26.

CONNERSVILLE.—ANDRE'S THEATRE (D. W Andre, manager): A Night at the Circus Jan. 4. A Gay Old Time 6 The Missouri Girl 16.

DUNKIRK.—TODD OPERA HOUSE (Charles W. Todd, manager): Shanty Town 16; fair business; specialties good. A Woman in the Case 24.

HUNTINGTON.—OPERA HOUSE (R. D. Smith, manager): Dark.

PORTLAND.—AUDITORIUM (Andrews and Littell, managers): Dark.

GARRETT.—WAGNER OPERA HOUSE (J. William Wagner, manager): Barbour Theatre co 27-31.

MADISON.—GRAND OPERA HOUSE (C. M. Murphy, manager): Dark.

INDIAN TERRITORY.

MUSCOGEE.—TURNER'S OPERA HOUSE (N. K. G. Shepard, manager): Chase Lister co opened for a week 12 in The Harvest Moon, Fanchon, Angie, The Seige of the Alamo, Joshua Whitcomb, and vaudeville; fair business despite bad weather. Merrie Bell Opera co 26, 24. A Turkish Bath 28. Chandler's Ladies' Orchestra 30. Si Perkins Jan. 4.

ARDMORE.—OPERA HOUSE (White B. Pruiette, manager): Merrie Bell Opera co. in La Mascotte and Olivette 12 13; big business; co gave satisfaction. Kempton Komedy Ko (return engagement) in The Mysterious Mr. Brisk, Fun in a Boarding School, and Fallen Among Thieves 15-17; good business. Side Tracked 26.

IOWA.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): Maximilian Dick Concert co. 12 pleased a good house. Max Bendix Concert co. 15 to S. R. O.; performance good. Tim Murphy in The Carpetbagger 9 delighted a big house; great enthusiasm. A Contented Woman 20. Eugene V. Debs 23. Murray and Mack 26. Ferris Comedians (return engagement) 27 31.—ITEM: Georgiella Lay, pianiste of the Dick co, was suddenly called to Chicago 12 by the illness of her mother. At a late hour that day her place was filled by Mary C. Dillon, of this city, very satisfactorily.—Louise Lerch, of Sioux City, left with the co. for their Minnesota and South Dakota tour during the absence of Miss Lay.—The amateurs of the city have organized a Players' Club, with an active membership of twenty-four and a large honorary membership, and expect to be heard from in the Spring.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, manager): Mathews and Bulger in By the Sad Sea Waves 15 to packed house; Will West caught on immensely; Nellie Hawthorne was delightful. The Holden Comedy co. opened a week's engagement 19 to crowded house in Escaped from the Law. Repertoire includes Captain Hearne, U. S. A., The Last Stroke, and The War of Wealth; the co. contains some good specialty artists. John Dillon 26. The Sunshine of Paradise Alley 28. Remember the Maine 29. Sowing the Wind 2.==ITEMS: The Mathews and Bulger co. sang "My Ann Elizer," which was composed by Molly Williams, a Cedar Rapids boy, now playing in a stock co. in St. Louis.—A prominent woman of this city, who greatly admires the letters of THE MIRROR'S Chicago correspondent, has named her favorite terrier "Biff." Fact!—Every one is praising the Anniversary MIRROR.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Tim Murphy to good business in The Carpetbagger 20; performance excellent. The Sunshine of Paradise Alley 26.==GRAND OPERA HOUSE (William Foster, manager): Thurston Comedy co. to good business in O'Hooligan's Masquerade and A Booming Town 12 14; satisfactory performances. The White Squadron to good business 15-17; good performances. Remember the Maine 19-21. Finnigan's 400 22-24.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., managers): The Ess Burlesque Circus 14, 15, direction W. L. Haskell, drew well and gave satisfaction. Mathews and Bulger in By the Sad Sea Waves 16 gave a most pleasing performance, and were deserving of a better audience. Murray and Mack in Finnigan's 400 18; light business. Under the Red Robe 25. The Sunshine of Paradise Alley 30.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harsington and Co., managers): Holden Comedy co. 11-17 to good average business. Murray and Mack in Finnigan's 400 19 to big business; the performance was long in horse play, but short in merit. The Sunshine of Paradise Alley 23. At Piney Ridge 27. Under the Red Robe 28. Who is Who 30. The Real Widow Brown Jan. 2. Natural Gas 4.

GRINNELL.—PRESTON'S OPERA HOUSE (F. O Procter, manager): The Pulse of Greater New York 12; performance satisfactory; fair house. Irving French co. in The Runaway Wife, An Irishman's Troubles, and O'Moore's Courtship 15-17; full houses; performances excellent.

DECORAH.—NEW GRAND OPERA HOUSE (C. J Weiser, manager): William Owen co. in The Lady of Lyons, Othello, and The Merchant of Venice 12-14; good houses, giving satisfaction. Sowing the Wind 29.==ITEM: The Anniversary Number of THE MIRROR is a beautiful edition.

MISSOURI VALLEY.—NEW THEATRE (William Harmon, manager): Terris' Comedians 12-14 to good business, though they were billed only one day ahead; On the Ohio, Fortune's Fool, and Greased Lightning were presented and gave satisfaction. Local Minstrels Jan 7.

COUNCIL BLUFFS.—DOHANY THEATRE (James Harrington, manager): Hall Winters co closed a week 16, presenting The Telegram, My High Hat, Under the Sea, Satan's Football, and The Man of Mystery; attendance small.

FAIRFIELD.—GRAND OPERA HOUSE (Louis Thoma, manager): Standard Theatre co played to fair houses 8-10 in Parted, The Girl from Chicago, and The Adopted Daughter. Robert J. Burdette to packed house 12. John Dillon 30. The White Squadron co canceled 21.

OSKALOOSA.—MASONIC OPERA HOUSE (E. M. Fritz, manager): The Lost Paradise 14 to small business; performance meritorious. Will play return date 27. Eugene V. Debs 17 canceled. Under the Red Robe Jan 3.

CRESCO.—CRESCO OPERA HOUSE (F. B. Lomas, manager): Frank E Long co. opened for a week 19 in A Man of Honor; good house; satisfaction given.

CLINTON.—ECONOMIC THEATRE (Kuhns and Thornburg, managers): Human Hearts (return engagement) 15; fair business; satisfaction given. Remember the Maine 26.==DAVIS OPERA HOUSE (William McMillan, manager): Burton's Comedy co 19-24 in repertoire to fair business.

FORT MADISON.—EBINGER GRAND (Elliot Alton, manager): Eugene V. Debs 15 lecture; small house. A Trip to Coontown 16 pleased a fair house. The Lost Paradise 17; fair house; satisfactory performance.

FORT DODGE.—FESSLER OPERA HOUSE (C. H. Smith, manager): Thurston's Players presented A Booming Town and O'Hooligan's Masquaraders 15, 16; poor houses and performances. Charles A. Gardner 26.

WEBSTER CITY.—WILLSON'S OPERA HOUSE (F. E. Willson, manager): William Owen co in The Lady of Lyons and The Merchant of Venice to large houses 19-24; performances excellent. Charles A. Gardner 24. William Owen co. (return date) 30, 31.

DUBUQUE.—GRAND OPERA HOUSE (William T. Rochl, manager): Under the Red Robe 17. Who is Who Jan. 2. Money to Burn 5. At Gay Coney Island 11. 1492 14. Holden Comedy co. 16-19.

GREENFIELD.—WARREN OPERA HOUSE (E. E. Warren, manager): Uncle Josh Spruceby 17; packed house; audience pleased.==ITEM: Cleo Benoir and C. T. Carroll have joined Uncle Josh Spruceby co.

BOONE.—PHIPPS' OPERA HOUSE (Ben Wiley, manager): Thurston Comedy co 17, 18 to good houses in O'Hooligan's Masquerade and A Booming Town. Irving French co 22 24.

MARSHALLTOWN.—ODEON THEATRE (Ike C. Speers, manager): Mathews and Bulger in By the Sad Sea Waves 14; S. R. O. Murray and Mack 21.

CRESTON.—PATT'S OPERA HOUSE (J. H. Patt, manager): Uncle Josh Spruceby 16 pleased a large audience. Hall Winter's co. 19 24.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (O. T. Crawford, local manager): Digby and Laura Joyce Bell, supported by an excellent cast, drew a fine house 13 in The Hoosier Doctor. The work of the two stars was a revelation to their hundreds of friends, who had heretofore only seen them in comic opera. Every character in the play is a recognized type of provincial life and each of the cast made a distinct hit. Frank Monroe, Herman Hirschberg, Charles Bunnell, Joseph Treacy, Emma Butler, Elsie Esmond, Margaret Dale Owen, Viola Miles, and Baby Gertrude were a shade the best, in a cast that really deserved mention in its entirety. Remember the Maine drew a big though somewhat topheavy house 15 and gave us a drama in which historical incidents have been interwoven cleverly with fiction, with excellent results so far as action and interest are concerned. Josephine Mills as the handsome but thoroughly wicked Spanish noblewoman who blows up the Maine and does no end of minor deviltries with true Castilian grace and duplicity, did stellar work. She has beauty of face and form, graceful motions and splendid voice, combined with strong dramatic ability. The supporting cast was evenly good. Hoyt's Comedy co. 19-24.==GRAND OPERA HOUSE (James L. King, manager): James-Kidder-Warde co. 20. Frank Daniels 22. THOMAS R. HYATT.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): Remember the Maine 13; performance good; scenic effects fine. Digby Bell in The Hoosier Doctor 14; small but appreciative audience; co excellent.==ITEM: Charles H. Haystead, manager of Remember the Maine, wishes THE MIRROR a Merry Christmas and a Happy New Year.

PARSONS. EDWARDS' OPERA HOUSE (O. P. M. Wiley, manager): The Crows Comedy co 13-17 in A Married Bachelor, The Fool's Revenge, The Irish Doctor, The Count of Monte Carlo, and A Duel of Hearts to light business on account of extremely bad weather. Darkest Russia 21. Si Perkins 28. A Turkish Bath 30.

HUTCHINSON.—OPERA HOUSE (W. A. Loe, manager): The Real Widow Brown 15; good business; satisfactory performance. The Knowles, hypnotists, Jan. 2 4. Side Tracked 5. The Pulse of New York 6. The Crust of Society 7. That Girl 9. Chase-Lister co. 16-21.

ATCHISON.—THEATRE (John Seaton, manager): Darkest Russia with a good cast drew a very small audience 12. Knights of Pythias, under the direction of Lawrence McCarthy, presented Damon and Pythias to a full house 15. Frank Daniels 23.

WICHITA.—CRAWFORD GRAND OPERA HOUSE (E. L. Martling, manager): The Real Widow Brown 14; good performance to good business. Digby Bell in The Hoosier Doctor 17; best performance of season; good business.

NEWTON.—RAGSDALE'S OPERA HOUSE (W. J. Puett, manager): Digby Bell 15 in The Hoosier Doctor; performance excellent; house small. Darkest Russia 27.

LYONS.—BUTLER'S OPERA HOUSE (J. G Sutton, manager): Granada Concert co., an amateur organization, gave a fair performance to a small house 14. The Pay Train 29.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, manager): Remember the Maine 14 to good business; performance good. The Pulse of Greater New York 28. The Pay Train 23 canceled.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, manager): Remember the Maine 12. Darkest Russia 15, and Si Perkins 17 all drew light business. A Boy Wanted 28. Me and Jack 30.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): Digby Bell in The Hoosier Doctor delighted a good-sized audience 16.

SALINA.—OPERA HOUSE (W P Pierce, manager): The Pay Train 24. Harrison Dramatic co. 26-31. Alexander Black Jan. 12.

PEABODY.—MASONIC OPERA HOUSE (F. H. Prescott, manager): The Real Widow Brown pleased a small house 16. Grace Eldredge Novelty co. 29.

OTTAWA.—ROHRBAUGH THEATRE (Charles H. Ridgway, manager): Darkest Russia 14; light audience; excellent performance.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): Darkest Russia 20. Little Trixie 24.

KENTUCKY.

FRANKFORT.—CAPITAL OPERA HOUSE (Thomas Heffner, manager): Stetson's U. T. C. 12; full house; audience pleased. Charles B Hanford, R. D MacLean, and Odette Tyler in The Merchant of Venice 15. Charles Hanford appeared as Gratiano and R. D. MacLean as Shylock with great success, and, although it was the first appearance of Miss Tyler as Portia, she won much applause by her intelligent work and received the unanimous approval of the large audience. The entire co. acquitted themselves excellently.==ITEM: The Christmas MIRROR is a valuable pictorial and historical publication.

PARIS.—GRAND OPERA HOUSE (Parks and Richie, managers): Roland Reed 14 to big house; co. first class. Stetson's U. T. C. co. 15 to good business. Scott's Minstrels 27. Wills Comedy co. 28, 29 ==ITEM: The Christmas MIRROR was eagerly sought here and many compliments were bestowed upon it.

SOMERSET.—GEM OPERA HOUSE (E. L. Ogden, manager): Mozart Symphony Club 19; first-class entertainment; small house; inclement weather. The Prisoner of Zenda Jan. 3.

PADUCAH.—MORTON'S OPERA HOUSE (Fletcher Terrell, manager): Burke's U. T. C. 17; good satisfaction to a good house.

ASHLAND.—THEATRE (W. Meinhart, manager): U. T. C. 20. Wills Comedy co. 23, 24. Scott's Minstrels 30.

RICHMOND.—WHITE-BUSH OPERA HOUSE (Louis Blakeman, manager): Murray-Hartt Comedy co. Jan. 2-7.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): The Bride Elect 22.

HENDERSON.—OPERA HOUSE (Lambert and Levi, managers): The Beggar Prince Opera co. 26-31.

OWENSBORO.—NEW TEMPLE THEATRE (Pedley and Burch, managers): Kelcey-Shannon co. 30.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Dave H. Davis, manager): A Milk White Flag 14; full house; splendid performance. Lewis Morrison 19. A Hired Girl 21. A Bachelor's Honeymoon 22. Frederick Bryton 25-28. Hanford-MacLean-Tyler co 30. Miss Francis of Yale Jan 1, 2. Creston Clarke 3. Richards and Pringle's Minstrels 4. My Friend from India 6.

LAKE CHARLES.—OPERA HOUSE (H. B. Milligan, manager): Our Dorothy co. 20-27 canceled. Richards and Pringle's Minstrels 30. Louise Brehany Concert co. Jan. 6. After the War 7. Otto Krause co. 12-14. Marie Wainwright 15.

MAINE.

PORTLAND.—JEFFERSON THEATRE (Fay Brothers and Hosford, managers): Boston Ideal Stock co. started their second and last week 19, presenting The Guv'nor, Cricket on the Hearth, The Great Randolph Mystery, Your Uncle Dudley, The Messenger from Jarvis Section, Lady Audley's Secret, Our Boys, and The Social Outlaw to capacity. Jefferson Comedy co. 26.==PORTLAND THEATRE (E. E. Rounds, lessee): A Country Merchant 26-28. The Real Widow Brown 30, 31.

BANGOR.—OPERA HOUSE (F A. Owen, manager): Charles Cowles in A Country Merchant 15; business fair; performance good. The Chorus Girl, booked for 19, failed to appear.==THE NOROMBEGA (H. C. Bean, manager): Jessie Harcourt co. 26 canceled.

ROCKLAND.—FAREWELL OPERA HOUSE (G. L Black, manager): The Real Widow Brown 20; stormy weather; light business. Frank E. Gillette made a hit with his acrobatic specialties. Isham's Octoroons 29. McGinty the Sport Jan. 3.

BIDDEFORD.—CITY OPERA HOUSE (K. W. Sutherland, manager): The Real Widow Brown 19; good house; performance excellent. Isham's Octoroons Jan. 2. The Little Minister 10.

BATH.—COLUMBIA THEATRE (E. D. Jameson, manager): The Real Widow Brown 21 to a large and pleased audience. Isham's Octoroons 31.

LEWISTON.—MUSIC HALL (Charles Horbury, manager): The Real Widow Brown 26. Isham's Octoroons 28. The Little Minister Jan. 6.

MARYLAND.

FREDERICK.—CITY OPERA HOUSE (F. T. Rhodes, manager): McDoodle's Flats to small business 19; performance first class in every respect. J. Walter Kennedy in Samson 20 failed to appear. Harry Webber Comedy co. Jan. 5-7.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Melvin Robinson, impersonator, presented David Garrick 15; good house. McDoodle's Flats 17; fair house; good performance. J. Walter Kennedy in Samson 19; small house.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, managers): Down in Dixie 16; first-class performance; good house. Brosnahan-Jackson Comedy co. 26-31. Egypta (Elks' benefit) Jan. 5, 6.

MASSACHUSETTS.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): Joe Ott in Looking for Trouble pleased a fair house 14. The star's singing and dancing was the feature of the performance. Eddie C. Bald failed to appear 17 owing to the disbanding of his co. Joseph Callahan in Faust opened a three-nights' engagement to large and pleased audience 19. Bennett and Moulton co. 26-Jan. 7.==ITEMS: Marie Curtis, leading woman of the Faust co., was obliged to work under a severe strain 19. She received a telegram late in the afternoon announcing the sudden death of her father, a clergyman, in Columbus, O.—Mrs. Lena Drew, of this city, joined the Faust co. 20.—Please extend my thanks and greetings to Manager Frank M. Buckley, of Brown's in Town, for a Christmas postal from St. Paul, Minn., with a MIRROR photograph as its only address.—The Christmas MIRROR has had a large sale in this city and it certainly deserves the praise bestowed upon it. It is easily the best holiday number on record.
W. STANLEY PRATT.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): Frankie Carpenter co. 12-17; good business; last three days S. R. O. Plays presented: An American Princess, Pawn Ticket 210, Marty the Waif, Struck Gas, The Shaughraun, and The Strange Adventures of Miss Brown. George W Monroe 26. Rip Van Winkle 29 ==MUSIC HALL (W. H Boody, manager): McGinty the Sport 19-21; good houses. Dan McCarthy in The Rambler from Clare and The Pride of Mayo 22-24 ==ITEM: George K Robinson, manager of the Frankie Carpenter co., has been quite ill at St. John's Hospital here. Advance-Agent A. G. Herring is filling Mr. Robinson's position. The co. laid off here 19-24.

SPRINGFIELD.—COURT SQUARE THEATRE (W. C Lenoir, manager): Superba to three good houses 16, 17. In the new version Charles Guyer is as pale and active and funny as usual, but not as dumb. Heloise Dupont in the unique character of Gretchen made a pronounced hit. Some day Hanlon Brothers can make up a greater Superba, embracing the best features of all the versions. Week 19 the theatre was dark, with the exception of Burton Holmes' lecture on The Grand Canyon of Arizona 19. Primrose and Dockstader's Minstrels 26. Burton Holmes 30. Jefferson Comedy co. 31. Shenandoah Jan 4.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (Heslin and Mack, managers): Harry C. Browne, who was a member of Company M., Second Massachusetts Volunteers, during the Cuban campaign, delivered a most interesting lecture on "Six Months with Uncle Sam" before a packed house 20. Many of the soldier boys attended ==WILSON OPERA HOUSE (W. P. Meade, manager): Jonnny on the Spot 23. The Little Minister 27.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Joseph Callahan gave a good scenic production of Faust 16, 17; light business. Lieutenant B. F. Waite gave a lecture on the late war, illustrated by the bioscope, to a small house 18. The Burrill Comedy co opened a week's engagement to fair business 19. Repertoire: Infatuation, Old Glory, True as Steel, The Octoroon, Rip Van Winkle, and Somebody's Daughter. Sam Pitman's Comedy co. 26-31.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Rice's Comedians closed a week's engagement 17 with a performance of Under the Stars and Stripes. Frank Andrews closed with the co here. Bon Ton Burlesquers booked for 19-21, canceled. Gayest Manhattan 22-24 changed to January. Faust 26, 27.

TAUNTON.—THEATRE (R. A Harrington, manager): Spears Comedy co. 19-24, presenting The Red Cross Nurse, Passion's Slave, The Bosom Friend of Bowser, A Hero in Rags, The Circus Girl, and A True Blue Yankee Girl; business good; co fair.

GLOUCESTER.—CITY HALL (Lothrop and Tolman, managers): Spears Comedy co. 26-31. Pitman Comedy co. Jan 9-14 ==DEWEY THEATRE (John McDonald, manager): House closed 20 on account of attachments being placed.

CHELSEA.—ACADEMY OF MUSIC (Patrick and Reniger, managers): The Sleeping City 16 pleased a fair house. Alma Chester co 26-31. Boston Ideal Stock co. Jan. 9-14.

FITCHBURG.—WHITNEY OPERA HOUSE (J. R. Oldfield, manager): McGinty the Sport 17 to small business; performance did not give satisfaction. Miles Stock co. 26-31.

LYNN.—THEATRE (Dodge and Harrison, managers): The Sleeping City 17 disappointed light business. Gettysburg 22-24. Waite's Comedy co. 26-Jan. 7.

WEST GARDNER.—GARDNER OPERA HOUSE: (F B Edgell, manager): Joseph Callahan in Faust 14-16 to good business; co good.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): The Gormans in Mr. Beane from Boston pleased a large audience 17.

NEW BEDFORD.—THEATRE (William B. Cross, manager): Joseph Callahan in Faust 22-24. Katherine Rober co. 26-31. Rogers Brothers 21 canceled.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager): Modjeska 12. Denman Thompson in The Old Homestead 24.

TURNERS FALLS.—COLLE OPERA HOUSE (Fred Colle, manager): A Country Merchant 23.==ITEM: Every one who sees the Christmas MIRROR praises it highly.

GREENFIELD.—OPERA HOUSE (Thomas L. Lawler, manager): Under the Dome 30.

SALEM.—MECHANIC HALL (Andrews, Moulton and Johnson, managers): The Gormans 26.

PITTSFIELD.—ACADEMY OF MUSIC (Morris E. Callahan, manager): Rice's Comedians 26-31.

MICHIGAN.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): Kelcey-Shannon co. presented The Moth and the Flame before a large audience 10 and gave entire satisfaction. Walker Whiteside in The Red Cockade 12. Mr. Whiteside is supported by a strong co. and gave an artistic performance. Why Smith Left Home 13 was played by a capable co., headed by Maclyn Arbuckle. A Cheerful Idiot 26.==ITEM: Grace Reals, of the Kelcey-Shannon co., was the guest of friends while in the city. Miss Reals is a favorite here, having made many friends while here with the Courtleigh Stock co during the past Summer. She received an ovation upon her appearance in The Moth and the Flame. Manager and Mrs. Davidson gave a luncheon in honor of Miss Reals 10 and another 13, when Maclyn Arbuckle was the honored guest.

OWOSSO.—BECKWITH MEMORIAL THEATRE (W T. Leckie, manager): James Hedley, lecturer, 23. Cuba's Vow 29. The Sunshine of Paradise Alley Jan 6. At Piney Ridge 18. Shore Acres 28.==ITEMS: Walker Whiteside, 16, postponed on account of death of wife of one of the owners of theatre.—Mrs A. B. Gardner, wife of one of the owners of our theatre, was buried 16. The Kalamazoo Lodge, No. 50, Elks, sent a delegation to attend funeral in honor of Mr. Gardner, who is a member of the lodge.—The Christmas and Anniversary Number of THE MIRROR is the best ever published.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): Why Smith Left Home (return) 15 pleased a small audience. The Electrician 22. Finnegan's Ball Jan. 2.==ITEM: Mrs. Annie Yeamans was the recipient of a beautiful bouquet on the night of her appearance with Why Smith Left Home from a few of her many admirers in this city, which was fully appreciated by that charming lady.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): Why Smith Left Home 17 pleased a good house; co. and production first class. The Sunshine of Paradise Alley Jan. 9. Human Hearts 13. A Boy Wanted 17. The Air Ship 20 ==ITEMS: It has been many years since attractions have drawn as good attendance as they are drawing this season.—The Christmas MIRROR is the finest production of its kind I have ever seen.

GRAND RAPIDS.—POWERS' (O. Stair, manager): The Bride Elect 16. Jack and the Beanstalk 23, 24. The Girl from Chili 26.==GRAND (O Stair, manager): A Guilty Mother did a red letter business 18-21 and proved a melodrama of more than common interest; at the Sunday night performance over three hundred were turned away. Garry Owen 22-24. Cuba's Vow 25-28.

COLDWATER.—TIBBITT OPERA HOUSE (John T. Jackson, manager): The Late Mr. Early pleased a good audience Dec. 16; worthy of special mention are Sharp and Flatt, Rose Sutherland, Dick Brown, and Frances Olney. Shanty Town 29. Finnegan's Ball Jan. 4. A Boy Wanted 16. Haverly's Minstrels 19.

JACKSON.—THE ATHENÆUM (H. J Porter, manager): The Bride Elect 15. Why Smith Left Home 16; large and delighted audience; co. first-class. Jack and the Beanstalk 22.

MUSKEGON.—OPERA HOUSE (H. F. Gruendler, manager): The Electrician Jan 6. The Sunshine of Paradise Alley 11. Haverly's Minstrels 16. The Air Ship 19.

OWOSSO.—SALISBURY'S OPERA HOUSE (Brewer and Watson, managers): Cinematograph 15 to small house. The Electrician 23.

MONROE.—ARMORY OPERA HOUSE (Alvin W. Jack, manager): The Boones 12, 13; good business. Curtenay Morgan co. 26-31.

KALAMAZOO.—ACADEMY OF MUSIC (B A Bush, manager): Walker Whiteside in The Red Cockade 15 16; fair business, giving satisfaction.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): Jack and the Beanstalk 19.

SAULT STE. MARIE.—SOO OPERA HOUSE (H. Booker, manager): Dark.

MINNESOTA.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, manager): Sowing the Wind 19.==ITEM: The first anniversary of the opening of the Davidson was celebrated by a grand benefit given for Manager Davidson 16. The participants included the best talent in the city, assisted by a number of outside artists of merit.

WINONA.—OPERA HOUSE (M. D. Field, manager): A Female Drummer to a big house 12; fine scenery; specialties good; special mention is due Johnstone Bennett, Willis P. Sweatnam, Eugene Canfield, and George Richards. Duncan Clark's Minstrels gave a very poor show to light business 3.==ITEM: There is a big sale of the Christmas MIRROR here.

FARIBAULT.—OPERA HOUSE (A. E. White, manager): Tim Murphy, with exceptionally good support, presented The Carpetbagger to fair but appreciative house 15; Mr. Murphy's happy remarks before the curtain amply repaid the efforts of his audience to induce them. A Contented Woman 23. Remember the Maine Jan. 10. El Capitan 16.

ST. PETER.—THEATRE (H. J. Ludcke, Jr., manager): Old Farmer Hopkins 15 to a fair house; performance poor. Duncan Clarke's Minstrels 21. Tennessee Jubilee Singers 22. Patriculo Concert co. 28. The Slave of Fortune 12.

CROOKSTON.—GRAND OPERA HOUSE (Kirsch and Montague, managers): Sowing the Wind 14. At Gay Coney Island 23. A Contented Woman 29. Mistakes Will Happen Jan. 5. Black Patti's Troubadours 10. 1492 14.

DULUTH.—LYCEUM (E. Z Williams, manager): Sowing the Wind 26. Black Patti's Troubadours Jan 2, 3. Mistakes Will Happen 7. O'Hooligan's Wedding co. 14, and Scalchi Concert co. 22 canceled.

MANKATO.—THEATRE (Charles P. Hoeffler, manager): Tim Murphy in The Carpet Bagger to good business 18; satisfaction given. A Contented Woman 21.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): Lecture by J. J Lewis to crowded house 14. Remember the Maine 14.

MISSISSIPPI.

McCOMB CITY.—NEW OPERA HOUSE (W. R. Caston, manager): Lewis Morrison in Faust 16. Murray-Lane Opera co 19 in Billee Taylor and Cavalleria Rusticana; performance fair; well filled houses. Hazel Harrison 19-24 canceled on account of illness. Passion Play 20, 21. Uncle Josh Spruceby Jan 3. Louise Brehany Concert co. 13. Miss Francis of Yale 23 ==ITEM: Prof. Albert J. Whitworth, of this place, has organized a co. to present the Passion Play with Edison's cineograph and illustrated songs, and will open here 20, 21, and then tour the Southwest. Following is the roster of the co.: Prof. Albert J. Whitworth, manager; J. E. Jenkins, advance agent; A. R Govan, stage-manager; Hugh Craft, treasurer; Otto Bachn, electrician; A. R Govan and Hugh Craft, balladists, and an orchestra of six pieces.—The Anniversary MIRROR is simply grand.

GREENVILLE.—MARCH'S OPERA HOUSE (H. E. March, manager): Barlow's Minstrels, headed by Harry Ward, 14 to fine house; co. excellent. After the War 27. Broadway Girls 28. Creston Clarke Jan. 11, 12 ==ITEM: The Christmas number is a beauty.

NATCHEZ.—TEMPLE OPERA HOUSE: Clark and Gardner, managers): Lewis Morrison in Faust 17. Murray-Lane Opera co. 22-24. Emma Warren co. 26-31. Creston Clarke Jan. 6, 7.

JACKSON.—ROBINSON'S OPERA HOUSE (M. G. Fields, manager): Lewis Morrison in Faust 15. A Bachelor's Honeymoon 20. Murray-Lane Opera co. 21.

CANTON.—OPERA HOUSE (Mont Priestley, manager): Vitascope 12-14; large houses; pleased audiences.

MISSOURI.

KIRKSVILLE.—SMITH'S OPERA HOUSE (B F. Heiny, manager): The Gay Matinee Girl sang and danced her way into the hearts of our patrons 13; Mattie Vickers, Monroe and Hart scored personal

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hits: notwithstanding the fact that the bacillus of Pfeiffer had taken up its abode with the co., bringing into their midst an epidemic of influenza, a smooth performance was given. Robert Sherman co. 19-24.=ITEM: The organization of an Elk lodge is being agitated here.

ST. JOSEPH.—TOOTLE THEATRE (C. U. Philley, manager): James-Kidder-Warde co. presented The School for Scandal 19 to large audience; good co.; finished performance. Frank Daniels 24.=CRAWFORD THEATRE (E. S. Brigham, manager): Darkest Russia 13; fair house. Remember the Maine 17; good business. The Pulse of Greater New York 21, 22.

MEXICO.—FERRIS GRAND (Hatton and Clendenin, managers): Monroe and Hart, and Mattie Vickers in The Gay Matinee Girl 17; fair house; co good. Jack Potts Comedy co. 19-24. Fabio Romani 30.=ITEM: The anniversary number of THE MIRROR is the handsomest of its holiday issues.

SPRINGFIELD.—BALDWIN THEATRE (Charles E. Brooks, manager): Darkest Russia 17; fair business; excellent performance. Natural Gas 23. A Boy Wanted 25, 26. London Gaiety Girls 28. Graham-Earle co. Jan. 2-7.

JOPLIN.—CLUB THEATRE (George B. Nichols, manager): Miss Francis of Yale 14 to good business; good co. Darkest Russia 18, 19; good business; best of satisfaction. Little Trixie 25, 26. A Boy Wanted 27.

HANNIBAL.—PARK THEATRE (J. B. Price, manager): Murray and Mack in Finnegan's Ball 16 to good business. A Trip to Coontown to poor business 17. Harry Morris' Little Lambs Jan. 4.

MOBERLY.—HEGARTY'S OPERA HOUSE (P. Halloran, manager): The Gay Matinee Girl 16; small house; performance fair. Robert Sherman co. 26-31. Murray and Mack Jan. 5.

CARTHAGE.—GRAND OPERA HOUSE (Logan and Hamilton, managers): Miss Francis of Yale 13; fair business; co. good. Darkest Russia 16; small house; co. good. A Boy Wanted 27.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Isaac Markward, manager): Rabbi Leon Harrison lectured on "Shylock the Jew" to a packed house 16.

POPLAR BLUFF.—FRATERNAL OPERA HOUSE: (J. V. Porter, manager): Uncle Josh Spruceby 17; house jammed; audience pleased. A Turkish Bath 21.

CARROLLTON.—WILCOXSON OPERA HOUSE (R. H. and H. J. Wilcoxson, managers): The Gay Matinee Girl pleased a fair house 15. The Lost Paradise 22. Fabio Romani 29.

FAYETTE.—OPERA HOUSE (Lee Holladay, manager): Hoyt's Comedy co. 19-24 failed to materialize.

MONTANA.

BUTTE.—GRAND OPERA HOUSE (G. O. McFarland, manager): At Gay Coney Island to good houses 12-14; Smith and Campbell sustained fully the reputation that Mathews and Bulger have won in this circuit for this play. Tennessee's Pardner to fair business 15-18; the holiday season and attending circumstances prevented this attraction from drawing the houses it merits. Dorothy Morton Opera co. in The Beggar Student and Fra Diavolo 19-21. Shaft No. 2 22-25. Mistakes Will Happen 26-28. Benefit to John Maguire Jan. 2, 3. A Contented Woman 5-7. Gayest Manhattan 8-11. Ole Olson 12-14. Hogan's Alley 16-18. Black Patti's Troubadours 19-22. A Parlor Match 23-25. West's Minstrels 26-28. Remember the Maine 29-31.=UNION FAMILY THEATRE (Dick P. Sutton, manager): Jules Walters in How Hopper Was Side Tracked to crowded and enthusiastic houses 12-18; Mr. Walters is a true comedian and is supported by a good co. of which Myra Jefferson deserves special mention. Sutton's Stock co. 19-31. Texas will be presented during the first week. R. E. French co. in Hands Across the Sea Jan. 1-7.

HELENA.—MING'S OPERA HOUSE (Eugene T. Wilson, manager): Sowing the Wind 10. Dorothy Morton Opera co. 13 in Girofle-Girofla; good performance; fair house. Gerome Helmont 15 was enjoyed by a fair audience. At Gay Coney Island 16; audience large and enthusiastic. Shaft No. 2 20. Mistakes Will Happen 30. A Contented Woman Jan. 3.=ITEMS: A new piano has been purchased for the Opera House.—The Elks held memorial services 4 in the Opera House.

ANACONDA.—THEATRE MARGARET (H. Frank Collins, manager): The Frawley co. 12, 13 in An Enemy to the King and An Unconventional Honeymoon to very light business; audiences pleased; co. deserved better patronage. At Gay Coney Island 15 to one of the largest houses of the season. Dorothy Morton Opera co. in Girofle-Girofla and The Beggar Student 16, 17; business good; co. gave satisfaction.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): Shaft No. 2 15; large and appreciative audience; the electrical display was particularly fine.=ITEM: Owing to the electric light plant being disabled at Livingston, Manager Berry was obliged to cancel engagement at that point (26), and generously repeated the performance for the benefit of Charity Fund, B. P. O. E. Lodge 394. A neat little sum was realized.

GREAT FALLS.—GRAND OPERA HOUSE (Park and McFarland, managers): How Hopper Was Side Tracked 9 to fair business; performance poor. Dorothy Morton Opera co. 14, 15 in Girofle-Girofla, Fra Diavolo, and The Beggar Student to good business; performance excellent. Gerome Helmont, violinist, 16; small house; excellent programme. Shaft No. 2 19.

LIVINGSTON.—HEFFERLIN OPERA HOUSE (C. S. Befferlin, manager): Dorothy Morton Opera co. 10; excellent performance; good house. Shaft No. 2 16. At Gay Coney Island 17.

MISSOULA.—UNION OPERA HOUSE (John Maguire, manager): Caste (local) 13. Tennessee's Pardner 20.

BOZEMAN.—OPERA HOUSE (A. R. Cutting, manager): Dorothy Morton Opera co. in Fra Diavolo 12; performance excellent; large house. Shaft No. 2 17.

NEBRASKA.

FREMONT.—LOVE OPERA HOUSE (M. M. Irwin, manager): McFadden's Flats 12, 13; fair patronage and performance. DeVere Operatic Concert co. sang one act each of Faust, Romeo and Juliet, and Il Trovatore to fair business 14. Ferris' Comedians 15-18 to very satisfactory business; capable co. Repertoire: On the Ohio, A Fool of Fortune, Peck's Bad Boy, In Cuba, and Our German Friend. Uncle Josh Spruceby 21. U. T. C. 24. 1492 25. Ferris' Comedians 26. Murray and Mack 27. What Happened to Jones 30. Coon Hollow 31.

LINCOLN.—THE OLIVER (John Dowden, Jr., manager): 1492 26. Frank Daniels 29. A Trip to Coontown 30, 31. Darkest Russia Jan. 2. At Piney Ridge 3. Kelly and Mason 5. Under the Red Robe 10. A Stranger in New York 11.=THE FUNKE (Frank C. Zehrung, manager): Flannigan's Flats 14 to good house; fair performance. Ferris' Comedians 19-24. The Real Widow Brown 26. Murray and Mack 28. What Happened to Jones Jan. 2. Tim Murphy 7. Holden Comedy co. 9-14. At Gay Coney Island 19.

BEATRICE.—PADDOCK OPERA HOUSE (Fuller and Lee, managers): The Salisbury Orchestra 14; full house; satisfactory performance. Olga Lorraine in That Girl 16; light business; Miss Lorraine's work acceptable; support weak. Murray and Mack in Finnigan's 400 29.=AUDITORIUM (G. L. Platt, manager): Dark.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, manager): Aiden Benedict in Fabio Romani 19; fair house; audience pleased. Harry Corson Clarke Jan. 4. Uncle Josh Spruceby 18.=ITEM: Johnnie Baker, who has been visiting his old home for some weeks past, will leave for New York 28.

GRAND ISLAND.—BARTENBACH'S OPERA HOUSE (H. J. Bartenbach, manager): Casino Theatre co. 12-17 to fair business, presenting Jason Jookins, The Judge, Destiny, The Strange Adventures of Mr. Muggs, Our Irish-American Cousin, and The Hand of Fate. What Happened to Jones 31.

WAHOO.—OPERA HOUSE (Thomas Killian, manager): Dark.

BROKEN BOW.—NORTH SIDE OPERA HOUSE (E. R. Purcell, manager): Dark.

NEW HAMPSHIRE.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): Frank R. Atherton delivered a finely illustrated lecture on "The Philippines" 15 to a large audience. Estey's Minstrels 17; performance and attendance poor. Professor Dinsmoor lectured on "A Trip to Other Worlds" 20, a Jules Verne production that did not please; good house. Spears' Comedy co. Jan. 2-7.

CLAREMONT.—OPERA HOUSE (Harry Eaton, manager): Local Minstrels Dec. 26. Cramer's Orchestra Jan. 2. The Little Minister 5.=ITEMS: Many thanks for Christmas MIRROR. It is a dandy.—F. J. Walker, formerly of the 3d Hussars (British Army) and later of Bayne's 69th Regt. Band of New York, has been engaged as director of the American Band here.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Bennett and Moulton's co. 12-24 continues to draw large houses.=PARK THEATRE (Ormsby A. Court, manager): Gayest Manhattan 15-17 to S. R. O. Bohemian Burlesquers 19-21; large houses. McGinty the Sport 22-24.

BERLIN.—CLEMENT OPERA HOUSE (F. M. Clement, manager): Jessie Harcourt Comedy co. closed a profitable week's engagement 17; good performances. The Real Widow Brown Jan. 4. The Little Minister 9.

LACONIA.—MOULTON OPERA HOUSE (I. M. Cottrell, manager): Estey's Minstrels 15; poor performance; small house. McGinty the Sport changed from 21 to 27.=FOLSOM OPERA HOUSE (W. R. Lowe, manager): Dark.

PORTSMOUTH.—MUSIC HALL (J. O. Ayers, manager): The Real Widow Brown drew a small house 17; performance excellent. Jefferson Comedy co. 27.

EXETER.—OPERA HOUSE (J. D. P. Wingate, manager): A Country Merchant 29.

NEW JERSEY.

NEWARK.—THEATRE (Lee Ottolenoui, manager): Drrk 19-24. Jefferson De Angelis 26-31. A Day and a Night Jan. 2-7.=JACOBS' THEATRE (M. J. Jacobs, manager; George W. Jacobs, representative): Side Tracked, which contains a little of verything, opened 19-24 to a light house. Devil's Auction 26-31. The Girl from Paris Jan. 2-7.=WALDMANN'S NEW THEATRE (Fred Waldmann, manager): Primrose and Dockstader's Minstrels provided fine performances 19-24; the scenery of the first part is handsome; songs and jokes well received; George Primrose and his pickaninnies made a hit; Lew Dockstader's songs and monologue were encored heartily; business opened good. Gay Masqueraders 26-31. Isham's Octoroons 2-7.=COLUMBIA THEATRE (M. J. Jacobs, manager): East Lynne 19-24; Una Abell gave a forceful portrayal of Lady Isabel; Virginia Jackson made a dainty Barbara Hare; H. Coulter Brinker and Robert Neil were effective, and Amy Stone filled her role to perfection; opened to a fair house. Too Much Johnson 26-31. The Senator 2-7.=ITEMS: Edward Hanson, of Primrose and Dockstader's Minstrels, is a Newarker.—E. H. O'Connor was unable to appear in Side Tracked 19, owing to illness. His place was taken by Harry Talsy.—A word of praise is due Elmer E. Swart, the scenic artist of the Columbia Theatre. Every production by the stock co. is given with new scenery. Mr. Swart is a very busy man.—Charles Plummer, treasurer of Waldmann's New Theatre, was laid up with the grip 13-17.—Manager M. J. Jacobs will become a benedict Jan. 8.—Lucille Flaven will reappear with the Columbia Stock co. 2, in The Senator. Her absence from the co. has been due to the fact that there were no suitable parts for her in the recent productions.—A Hebrew co., from the Thalia Theatre, New York, gave a performance at Jacobs' 18.—The lobby of Waldmann's Opera House was the scene of considerable hustling after the performance 18. A gradual incline extending from the street to the main floor of the theatre was laid. It is a decided improvement, and does away with the steps, that have long been the cause of much annoyance and danger.—Lodge No. 28, T. M. A., installed the following officers 18: F. Richardson, president; Joseph Curtis, vice-president; William H. Reed, recording secretary; N. G. Taylor, financial secretary; J. C. Payne, assistant financial secretary; John C. Lacy, treasurer; Walter Newby, marshal. A collation followed.—Business 12-17 was as follows: Newark, The Geisha, poor; Columbia, Stock co., satisfactory; Waldmann's New Theatre, Rose Hill co., light; Waldmann's Opera House, Roeber and Crane Brothers, satisfactory.—I wish to congratulate THE MIRROR on its Christmas and Anniversary Number. It is a magnificent production of art and literary ability. May this first score of years mark but the beginning of its useful, fearless and triumphant career. C. Z. KENT.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Simonds, manager): Washburn's Minstrels gave four performances 16, 17 to crowded houses; the co. is quite satisfactory. Corse Payton's Stock co. repeated their engagement 19-24, and were very successful, considering the week before Christmas. Repertoire consisted of The Runaway Wife, Denise, White Slave, Only a Farmer's Daughter, A Member of Congress, Woman Against Woman, East Lynne, On the Rappahannock, Alone in London, and Cyrano de Bergerac. Tempest Tossed 28. A Misfit Marriage 31. Roland Reed Jan. 2. Chattanooga 4. My Sweetheart 7. Andrew Mack 9. Under the Dome 12. Al. G. Field's Minstrels 14. Waite's Stock co. 16-21.

ELIZABETH.—STAR THEATRE (Colonel W. M. Morton, manager): The Secret Enemy to fair houses 16, 17; performances well received. The Silver King 26. Local Minstrels 29. Cumberland '61 31. Side Tracked Jan. 2. Ada Melrose 5, 6.=LYCEUM THEATRE (W. M. Drake, manager): What Happened to Jones drew a light house 16; performance excellent. A Misfit Marriage 26. The Herrmanns 28. Greater New York Minstrels 31. Chattanooga Jan. 2. Humpty Dumpty 7.=ITEMS: Blanche Johnson and Burt Thayer left What Happened to Jones 17 at Red Bank. They were succeeded by John and Maude Allison. This co. will lay off 26-31.

ORANGE.—MUSIC HALL (George P. Kingsley, manager): What Happened to Jones 15; performance fair; poor business. De Wolf Hopper in The Charlatan 16; excellent performance; big house. Bennett and Moulton co. 26-31.=COLUMBUS THEATRE (John T. Platt, manager): Len Spencer Minstrels 2.=ITEM: Bert C. Thayer was unable to appear in What Happened to Jones 15. His place was taken by Philip Calvert.

BOONTON.—HARRIS LYCEUM (Harris Brothers, managers): Washburn Minstrels 12; good business; performance first-class. Guy Brothers' Minstrels 22. Side Tracked 29. The Lady of the Lake (local) Jan. 2.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): What Happened to Jones 17; excellent performance; fair business.

WASHINGTON.—BEATTY MUSIC HALL (George M. Dawes, manager): Guy Brothers' Minstrels 20; big house; performance excellent.

ASBURY PARK.—OPERA HOUSE (W. H. Morris, manager): Len Spencer's Minstrels 26. Tempest Tossed 29. Guy Brothers' Minstrels Jan. 4.

NEW YORK.

ELMIRA.—LYCEUM THEATRE (M. Reis, manager): Milton Aborn's New England Opera co. (return engagement) 19-24 to large business. Milton Aborn, Frank Deshon, J. Aldrich Libbey, and Ida Mulle scored heavily. The repertoire included Fra Diavolo, The Bohemian Girl, The Chimes of Normandy, The Isle of Champagne, The Beggar Student, The Fencing Master, The Street Singer, Said Pasha, Pinafore, The Circus Clown, and The Mascot. Elmer E. Vance Comedy co. 26-31.=GLOBE THEATRE (E. L. Johnson, manager): Bruns and Nina Vaudeville co. 26-28.=ITEMS: J. H. Nugent, of the Nugent Stock co., has sued Manager Harry F. Curtis, of the Curtis Stock co., alleging unpaid salary.—Manager E. L. Johnson, of the Globe, has returned from Chillicothe, O., after devoting two weeks to boosting along the Me and Jack co.—Colonel Fred P. Fox, of this city, land and claim agent of the D., L. and W. R. R., has been made treasurer of the local fund for the relief of indigent members of the profession.—Dr. Jonas Jacobs has been appointed local physician of the Actors' Fund. The appointment was secured through W. Charles Smith, local manager of the Lyceum.—J. S. Hoffman late of the Me and Jack co., is to put out an indoor circus early in January.—While here J. Aldrich Libbey, of the Aborn Opera co., was under contract to sing into the output of a local phonograph establishment.—Edith Bradford, of the Aborn Opera co., has fallen heir to a fortune left by an uncle who recently died in England. Her marriage to a Cleveland, O., physician is soon to be announced.

ALBANY.—EMPIRE THEATRE (Adolph Gerber, manager): The Whytals in Vagabondia 15 and James O'Neill in Monte Cristo 17 did fair business; good performances. Cumberland '61 26, 27. The Herrmanns 31.=NEW ALBANY THEATRE (C. H. Smith, manager): The stock co. appeared in The Streets of New York 19-21 to good business. The Bells 22-24. Cricket on the Hearth 26.=HARMANUS BLEECKER HALL: The Yale Glee Club concert 22. The Westerner 26.=ITEM: The Christmas MIRROR has met with a ready sale here and the local managers unite in saying that it is the handsomest number they have ever seen.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): Joseph Greene co. closed a three-days' engagement 17 to large and delighted audiences. Plays presented: Held by the Enemy, A Plain Old Irishman, and Humbug or My Wife's Friend. Special scenery and handsome costumes made each production first class. Other People's Money 24. Kate Claxton changed to later date. Humpty Dumpty Jan. 2. Devil's Auction 3.=BROADWAY THEATRE (Woodward and Voyer, lessees; F. B. Dowd, manager): W. S. Henry has withdrawn from the management and it is reported that there will soon be an entire change in the management and that F. B. Dowd will have entire charge of the hall and will book all attractions direct. House dark.=ITEM: Nicholas Plantz, lithographer at Theatre Saratoga and the Broadway Theatre, has resigned his position to take a similar one at the Empire Theatre, Albany.

SYRACUSE.—WIETING OPERA HOUSE (M. Reis, lessee; J. L. Kerr, manager): Darkest America attracted a large and pleased house 20. Melbourne McDowell, supported by Blanche Walsh, 26-28. Hotel Topsy Turvy 29.=BASTABLE THEATRE (S. S. Shubert, manager): The Stock co. in The Butterflies attracted good-sized houses 19-24 and gave satisfactory performances. Eugene Ormonde made his debut here as leading man and created a favorable impression. The Gilded Fool 26-31.=GRAND OPERA HOUSE (A. A. Graff, manager; G. A. Edes, business-manager): Chattanooga by a fair co. drew fair-sized audiences 15-17. The Evil Eye 22-24. Wilbur Opera co. 26-31.

ROCHESTER.—LYCEUM THEATRE (A. E. Wolff, manager): The Cummings Stock co. appeared in Peaceful Valley, Captain Swift, and Esmeralda before large and delighted audiences 19-24, with exception of night 21. Henry Miller 26-28.=NEW BAKER THEATRE (S. S. Shubert, manager; J. J. Shubert, local manager): Broadway Theatre Opera co. in The Highwayman 26-28.=ITEM: Originality is commendable and the press agent of Brown's in Town is certainly entitled to the "bun." His unique Christmas greeting on postal, from far-away St. Paul, Minn., with THE MIRROR photo as guide, reached your representative without delay.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, manager): Martin's U. T. C. drew good business 16, 17 and gave satisfaction. New England Stock co. began a week's engagement in repertoire 19, opening in Jim the Penman to a large and pleased audience. Aborn Opera co. 27-31.=BIJOU THEATRE (P. M. Cooley, manager): The Midnight Alarm attracted and pleased good-sized audiences 15-17. Bruns and Nina's Vaudeville co. had fair attendance 19-21. Roeber and Crane Brothers' Vaudeville co. 22-24. Houghton's Stock co. 26-31.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): Corse Payton 19-31 opened to big business. Repertoire for first week: The Parisian Princess, The Planter's Wife, The Galley Slave, Jim the Penman, Santiago, Flirtation, Camille, The Plunger, My Kentucky Home, and Is Marriage a Failure. Specialties by Corse Payton, D. J. Sullivan, Ada Melrose, Danno and Manley, and Caswell and Arnold received applause.=RAND'S OPERA HOUSE (S. S. Shubert, lessee: Woodward and Voyer, managers): Chattanooga 22-24.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Jefferson De Angelis and a co. strong vocally and numerically sang The Jolly Musketeer to a fair-sized but enthusiastic audience, despite inclement weather, 20. Johnny on the Spot 22. Joe Ott 26. Cumberland '61 30. Primrose and Dockstader's Minstrels Jan. 2.=ITEM: Mr. and Mrs. Russ Whytal canceled engagement on account of illness of Mr. Whytal at Ballston Spa, N. Y.

PLATTSBURGH.—THEATRE (Edwin G. Clarke, manager): Concert by 21st Infantry Band 26.=ITEMS: Owing to the insistence of the public, Manager Clarke has arranged for a series of concerts to be given in the theatre by the 21st Infantry Band, of which he is the leader. The band, which returned from Santiago sadly depleted in numbers, has been recruited to its former size and excellence.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): Houghton Stock co. 12, 13 and 15-17 in Cheer, Boys, Cheer, The Way of the World, Lost in London, Thompkins—Who's Thompkins, and The Temptation of Money; fair performances to fair business. This co. played at Dundee 14 on account of lecture in Sheppard Opera House. Wargraph 21, 22.

CORNING.—OPERA HOUSE (H. J. Sternberg, manager): The Juvenile Minstrels (local) 17 proved one of the best drawing cards of the season. The co. was under the management of J. T. Sullivan, of this city. They played to S. R. O. houses afternoon and evening. The co. is composed of young boys of this city and the talent displayed was a surprise to all. Houghton Stock co. opened for a week 19.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Osgoski, manager): The Tarrytown Widow 21 drew largely and gave general satisfaction.=ITEM: The Christmas MIRROR has had an unprecedented sale, newsdealers being unable to keep pace with the orders. It stands pre-eminent, other holiday publications being insignificant in comparison.

FISHKILL-ON-HUDSON.—ACADEMY OF MUSIC (Clark and Peattie, managers): Edison's wargraph 19-21; pleasing entertainment to fair houses. Paterson and Green co. 27-28. Minnie Lester co. Jan. 2-6.=DIBBLE OPERA HOUSE (W. S. Dibble, manager): Dark.

AMSTERDAM.—OPERA HOUSE (George McClumpha, manager): Cumberland '61 16. Chattanooga to a small audience 19; play meritorious; co. good. Wilson's Minstrels 26. Other People's Money 28. Joe Ott 29. New England Dramatic Stock co. Jan. 2-7.=ITEM: Wilson's Minstrels are resting here 19-24.

ONEIDA.—MUNROE OPERA HOUSE (Smith and Preston, managers): Kennedy Players closed a week 17, presenting The Fool of the Family, Behind Prison Bars, and The Ticket of Leave Man; the latter half of week to poor business; best of satisfaction. Humpty Dumpty 21 failed to appear. A Country Merchant 31. Remember the Maine Jan. 12.

MIDDLETOWN.—CASINO THEATRE (H. W. Corey, manager): Guy Brothers' Minstrels 17; very creditable entertainment to a small house. Sawtelle Comedy co. 19-24 to good houses, giving satisfaction in Dangers of a Great City, The Captain's Mate, and On the Hudson.

UTICA.—OPERA HOUSE (Sam S. Shubert, manager): Cumberland '61 pleased a large audience 15. The Tarrytown Widow 16, 17 to fair business. Darkest America 19 to a fair house. Wilbur Opera co. Jan. 2-7. Boston Ladies' Military Band 10. Johnny on the Spot 12. Remember the Maine 14.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): Darkest America 16; S. R. O.; every one well pleased. Elks' Minstrels 26. Muldoon's Picnic 28. Joe Ott 30.=ITEM: The Christmas MIRROR is a beauty.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Kennedy Players 19-24 in She Couldn't Marry Three, The Hand of Fate, The Two Thieves, The Fool of the Family, The Dark Side of London, and The Two Orphans.

JAMESTOWN.—SAMUELS' OPERA HOUSE (M. Reis, manager): The Tarrytown Widow 26. Lorraine Hollis co. 29-31. Darkest America Jan. 2.=ITEM: Jamestown Lodge of Elks, No. 263, had their Lodge of Sorrow 4 at the Samuels Opera House.

ONEONTA.—NEW THEATRE (W. D. Fitzgerald, manager): Humpty Dumpty 15, 16; good business; fair entertainment. Frank Bristol lectured before large and appreciative audience 19. Other People's Money 21. Metropolitan Stars 26.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): The Flints, hypnotists, opened a week's engagement 19 to a crowded house. Shea Comedy co. 26-31.

GENEVA.—SMITH'S OPERA HOUSE (F. K. Hardison, manager): Wilbur Opera co. 20, 21; excellent performances; fair business. Darkest America 22. Other People's Money 29.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): James O'Neill in Monte Cristo 15 drew a fine house and pleased as usual. Kennedy Players 26-31. The Herrmanns Jan. 4.

JOHNSTOWN.—GRAND OPERA HOUSE (A. L. Covell, manager): Darkest America 15 delighted a large audience. Lasher's war electroscope 19 failed to please a small audience.

ELLENVILLE.—MASONIC THEATRE (E. H. Munson, manager): Guy Brothers' Minstrels gave a fine entertainment 16; good house.

CANANDAIGUA.—GRAND OPERA HOUSE (S. C. McKechnie, manager): Wargraph 19; good business. Darkest America 27. Other People's Money 30.

WELLSVILLE.—BALDWIN'S THEATRE (E. A. Rathbone, manager): Joshua Simpkins 15 failed to appear.

DUNKIRK.—NELSON'S OPERA HOUSE (R. C. Lawrence, manager): J. E. Toole in Killarney and the Rhine 21. Peck's Bad Boy Jan. 2.

LYONS.—MEMORIAL HALL (Mills and Ohmann, managers): The Flints 12-17; fine performances; fair business. Darkest America 30.

YONKERS.—MUSIC HALL (W. J. Bright, manager): Sawtelle Comedy co. 26-31.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): Wargraph 26, 27.

WAVERLY.—OPERA HOUSE (J. K. Murdoch, manager): Dark.

ITHACA.—LYCEUM (M. M. Gutstadt, manager): Wilbur Opera co. 12-17 pleased large house.

MEDINA.—OPERA HOUSE (Cooper and Hood, managers): Dark.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, manager): Dark.

PORT EDWARD.—BRADLEY OPERA HOUSE (M. H. Bradley, manager): Dark.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, manager): Dark.

COHOES.—NATIONAL BANK HALL (E. C. Game, manager): Dark.

HUDSON.—OPERA HOUSE: At Fort Bliss 26.

NORTH CAROLINA.

GREENSBORO.—ACADEMY OF MUSIC (W. J. Blackburn, manager): Peruchi-Baldeni co. had a successful week 12-17. Repertoire: The Kentucky Girl, The Vagabond, A Georgia Cracker, Rip Van Winkle, An American Heiress, and My Partner. Passion Play 26, 27.=OPERA HOUSE (J. W. Griffith, manager): Dark.

FAYETTEVILLE.—OPERA HOUSE (Will C. Dodson, manager): As We See It 20.

CHARLOTTE.—OPERA HOUSE (Nat Gray, manager): Dark.

NORTH DAKOTA.

JAMESTOWN.—OPERA HOUSE (G. P. Wells, manager): Shaft No. 2 drew a good house 12 and deserved a much larger one; performance fine; scenery the best ever seen in the city. John P. Kennedy made a hit with his specialties in The Prisoner of Zenda 20.=ITEM: John Kennedy left Dorothy Lewis co. to join Shaft No. 2.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Sowing the Wind 13. At Gay Coney Island 19. A Contented Woman 20. The Man on the Mountain Jan. 1. Mistakes Will Happen 6. 1492 9. Black Patti's Troubadours 11. ALSON BRUBAKER.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager): Sowing the Wind 15. At Gay Coney Island 22. A Contented Woman 23. Mistakes Will Happen 4. Black Patti's Troubadours 9. The White Slave 21.

GRAFTON.—OPERA HOUSE (W. W. Robertson, manager): Dark.

OHIO.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager; A. L. Wilkins, acting manager): Rider's Night Owls 14 to small house; specialties good. Katie Rooney in A Girl from Ireland 16 pleased exceedingly; Miss Rooney's soubrette work and imitations of her father, the singing of J. W. Gurville and Lillian Edwards, and the dancing work of the Fauvette Sisters were the features. A Hired Girl 19 to fair business; hits were made by Charles McCarthy, Gus Pixley, John R. Cumpsons, Mart Reagan, Edith Murilla, the Paige Sisters, and the Schuman Sisters. Tennessee Warblers 21. Cuban War Pictures 23.=ITEMS: The wonderful Rio Brothers have joined The Night Owls.—The Fauvette twin sisters have joined the Katie Rooney co. They have just returned from Santiago, where they went as nurses.—Mabel Paige, of A Hired Girl, turned the eighteenth leaf in her book of life here and feasted the co. WILLIAM H. MCGOWN.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): Dark. Brown's in Town will be the New Year's offering.=PARK THEATRE (Harry E. Feicht, manager): Hopkins' Trans-Oceanic Specialty co. 15-17; S. R. O.; the specialties were all of a high order, and gave satisfaction. Weber's Parisian Widows 19-21; S. R. O.; Castellat and Hall, the Burman Sisters, the Manhattan Comedy Four, and Boyce and Black were the most popular; the burlesque, A Night on Broadway, was above average productions of this character. J. W. WEIDNER.

TOLEDO.—VALENTINE THEATRE (L. M. Boda, manager; Otto Klives, business-manager): A Female Drummer to good business 15-17. Johnstone Bennett's character types were most artistic. Sweatnam, Canfield and Richards, and Nellie O'Neill were excellent at all times. The Bride Elect 19.=BURT'S THEATRE (Frank Burt, manager): Joseph Murphy in The Kerry Gow and The Shaun Rhue seems never to fail to strike the popular chord. Large audiences were present 15-17. Mr. Murphy has excellent support, among whom was Neil Florence, a former Toledo newspaper man. The Electrician appears to be exactly the kind of melodrama that suits the popular taste. Joseph J. Dowling and Myra L. Davis take the leading parts most satisfactorily. The staging was good. Business fair 18-24.=PEOPLE'S THEATRE (C. F. Stevens, manager): It would be difficult to conceive a more thrilling or stronger melodrama or one that would more thoroughly please even the old and hypercritical theatregoer than Under Sealed Orders, which appeared 18-21. Maurice Freeman and co. could scarcely be improved upon and the settings were fine; fair houses.

AKRON.—GRAND OPERA HOUSE (W. F. Stickles, manager): Adelaide and Leon Herrmann 15; performance first-class; medium house. Ward and Vokes in The Governors 16; performance entertaining; well filled house; Johnny Page is without exception the greatest acrobatic comedian ever seen here; he was ably assisted by Louise Montrose. Hoeffler-Gibney Stock co. 19-24 in A Prince of Liars, The Black Flag, Camille, Angie the Country Girl, Fogg's Ferry, Life in New York, Her Husband's Sin, and Stricken Blind; co. very good; medium houses. The Heart of Chicago 26. A Breezy Time 28. Elks' Musicale and Vaudeville 30, 31.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, manager): The Herrmanns 14; full house; delighted audience; receipts $356. The Wheel of Fortune 17; good co. and play, and deserved a better house. Al. G. Field's Minstrels Jan. 5. Porter J. White in Faust 10.=ITEM: The Christmas Number is superb.

LIMA.—FAUROT OPERA HOUSE (H. G. Hyde, manager): The Valentine Stock co. presented The Fool of the Family to fair business 12; performance only fair. The same may be said of A Guilty Mother 14. A Hired Girl pleased a fair audience 16. Boston Lyric Opera co. 19-24 canceled. The Derby Winner 26. The Grip of Steel 29. A Texas Steer 31.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): In Old Kentucky 16; fair house, giving a fine performance with beautiful scenic effects. Town Topics failed to get here 19, as did the Carrie Lawson Opera co. 23, 24. The Late Mr. Early Jan. 2. Shanty Town 6. What Happened to Jones 9.

ST. MARY'S.—GRAND OPERA HOUSE (H. G. McLain, manager): Hal Reid in Knobs o' Tennessee to small house 18. Faust 21. Boston Lyric Opera co. booked for 17 failed to appear.=PEOPLE'S THE-

ATRE (W. T. Bover, manager): Cake Walk 29 to packed house. Walker Whiteside (return engagement) 28.

MARION.—GRAND OPERA HOUSE (Charles E. Perry, Manager): A Hired Girl 10, and The Heart of Chicago 13 to fair houses. Cuba's Vow 15; light house; audience pleased. A Breezy Time 17; co. good; fair house. World, Carnella and Mack's Town Topics 19 to light house; good performance. Professor Frantz's Art Tours 26. Haverly's Minstrels 27. A Texas Steer 30.

MARIETTA.—AUDITORIUM (M. G. Seipel, manager): Field's Minstrels 26. Shore Acres, 30. Scott's Minstrels Jan. 5. Next Door 12. Oliver Byron 16 (L. M. Lachs, manager): The Wheel of Fortune 29. Walker Whiteside Jan. 4. (Lyceum Course) Boston Ladies' Symphony Orchestra 28.

MASSILLON.—NEW ARMORY (G. C. Haverstack, manager): The Wheel of Fortune 16 to a small audience. The Heart of Chicago 20 pleased a large audience. Boston Ladies' Symphony Orchestra 25. A Breezy Time 30.==BUCHER'S OPERA HOUSE (George H. Shauf, manager): Dark.

ELYRIA.—OPERA HOUSE (W. H. Park, manager; Dykeman and Matthews, associate managers): Garry Owen 15; poor house; fair performance. Dr. Jekyll and Mr. Hyde (local) 29. Shore Acres Jan. 12. The Three Bostonians 16. Peck's Bad Boy 17. Kellar 24.

ASHTABULA.—SMITH'S OPERA HOUSE (James L. Smith, manager): The Heart of Chicago 30.==AUDITORIUM (M. H. Haskell, manager): Garry Owen 14 did not give performance owing to steam plant of house being out of order. Darkest America Jan. 6

ALLIANCE.—OPERA HOUSE (Norton and Shultz, managers): The Wheel of Fortune 15; fair business. World, Garnella and Mack in Town Topics 17; a decided hit; packed house. Wargraph 22==CRAVEN'S OPERA HOUSE (J. C. Craven, manager): Punch and Judy 21; light business.

EAST LIVERPOOL.—NEW GRAND (James Norris, manager): Frank M. Willer co. 15-17 to fair business in In Atlantic City, Sweethearts and Wives, and Two Old Cronies. A Cheerful Idiot 19; full house; pleased audience.

HAMILTON.—GLOBE THEATRE (Connor and Smith, managers): Forrest's U. T. C. 17; large house. Gypsie Burlesque co. 30. A Gay Old Time Jan. 5. What Happened to Jones 16.==ITEM: Nothing but words of praise come from those who have seen the Christmas MIRROR.

PORTSMOUTH.—GRAND OPERA HOUSE (Ralph Johnson, manager): Stetson's U. T. C. 17; good houses. The Herrmanns 20; light attendance; Adelaide Herrmann's dances are clever. Mills and Henshaw 26. A Texas Steer 29. Field's Minstrels 30. Shore Acres Jan. 5.

CANAL DOVER.—BIG FOUR OPERA HOUSE (Belter and Coz, managers): The Heart of Chicago 17; big house; good performance. What Happened to Jones 31. Next Door Jan. 7. Scott's Minstrels 9. Porter J. White in Faust 14.

SANDUSKY.—NIELSEN OPERA HOUSE (Charles Baetz, manager): Havlin Brothers' (local) Minstrels 16, and Original Twentieth Century (local) Minstrels 19, both to capacity; performances fine. Aubrey Dramatic co 26-31. A Texas Steer Jan 2.

KENT.—OPERA HOUSE (Davis and Livingston, managers): Garry Owen 13; small audience. Monte Carlo Girls 17; good house. The Heart of Chicago 27. Boston Symphony Orchestra Jan 4. Grimes' Cellar Door 5. Porter J. White's Faust 9.

STEUBENVILLE.—OLYMPIA THEATRE (Frank J. Watson, manager): John Martin's Secret 15; fair house. Wills Comedy co. in In Atlantic City, Sweethearts and Wives, and Two Old Cronies 19-21; fair business.

GALION.—CITY OPERA HOUSE (S. E. Riblet, manager): Fitz and Webster in A Breezy Time 16; business fair; co. weak. Porter J. White in Faust 29.==MANAGER OPERA HOUSE (Waldman and Rettig, managers): A Woman in the Case 31.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Boston Lyric Opera co. in Said Pasha 16; good house; satisfactory performance. Town Topics 29

MT. VERNON.—WOODWARD OPERA HOUSE (Clements and Stevens, managers): The Valentine Stock co. played The Fool of the Family to a large and appreciative audience 14.

POMEROY.—OPERA HOUSE (J. M. Kaufman, manager): In Atlantic City 23.==ITEM: The Davenports, cornetists, of this city, have joined A Jolly Lot.

BUCYRUS.—VOLLRATH OPERA HOUSE (V. R. Chisney, manager): Boston Lyric Opera co. in Said Pasha 16 and The Bohemian Girl 17 to packed houses, giving satisfaction.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (R. Hammond, manager): Lost in New York pleased a good audience 17. In Atlantic City 22.

NAPOLEON.—OPERA HOUSE (S. B. Bitzer, manager): Porter J. White in Faust 15; good co.; big business.

CHILLICOTHE.—MASONIC OPERA HOUSE (E. S. Robinson, manager): Dark.==ITEM: The Anniversary Number is a beauty. Congratulations.

GALLIPOLIS.—ARIEL OPERA HOUSE (T. S. Cowden, manager): Stetson's U. T. C. 22. Shore Acres 28.

PIQUA.—OPERA HOUSE (C. C. Sank, manager): A Hired Girl 17; business good; performance fair. Walker Whiteside 29

PAULDING.—GRAND OPERA HOUSE (H. G. Barnes, manager): Porter J. White in Faust 16; splendid performance to good sized audience.

TROY.—OPERA HOUSE (Edwin G. Gates, manager): Hal Reid in Knobs o' Tennessee 15; excellent performance; fair house. Walker Whiteside 30

NEWARK. AUDITORIUM (J. B. Rosebraugh, manager): Herrmann the Great co. pleased a fair audience 17.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers). Garry Owen to small house 16.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): Town Topics 21.

DEFIANCE.—CITIZENS' OPERA HOUSE (E. S. Bronson, manager): Cora Van Tassel in The Volunteer 26.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (O. V. Nix, manager): Andrews Opera co. 12 presented Martha to big business. Elks' Minstrels 16; good business. Nelson Dailing and Frank Howard made hits.

EL RENO.—OPERA HOUSE: Dark.

OREGON.

BAKER CITY.—ARMORY HALL (McCord and McCord, managers and lessees): Bittmer Theatre co. in Only a Country Girl, The Diamond Mystery, Michael Strogoff, In-havogue, Mother and Son, Uncle Josh, and Pug and the Baby 12-17; good houses; audiences pleased.==ITEM: P. V. Nebergall, after playing several attractions in Armory Hall, is unable to book further, as he cannot secure the hall for a permanent stage

LA GRANDE.—STEWARD OPERA HOUSE (D. H. Steward, manager): Hi Henry's Minstrels 13; crowded house; performance excellent. The Span of Life 16; fair house; performance good. U. T. C. 18. Coon Hollow 22. Alone in Greater New York Jan 3.

SALEM.—READ'S OPERA HOUSE (Patton Brothers, managers): Two Married Men 8; big business; performance excellent. Mahara's Minstrels 17. Coon Hollow 19. Gayest Manhattan 21.

PENNSYLVANIA.

MAHANOY CITY.—GRAND OPERA HOUSE (J. J. Quirk, manager): Peck's Bad Boy proved a fair drawing card 14 and the audience enjoyed the play as much as ever. Charles Leonard Fletcher in Dr. Jekyll and Mr. Hyde 26.==HERSKER'S THEATRE (John Hersker, manager): Dark.==ITEMS: C. L. Jackson, of the Joshua Simpkins co., was relieved of a roll of bills containing $175 at Galeton 15. He had intended to send the money to his mother as a Christmas present.—A new version of Faust, in six acts, will be given by Besser & Son's amateurs at Tremont in the near future.—The Dramatic club of Rappahannock produced The Borderland at the Palace Theatre, Girardville, 19.

R. W. SHERTZINGER.

ALLENTOWN.—ACADEMY OF MUSIC (N. E. Worman, manager): New England Opera co. closed a fairly successful week's engagement 17. The Isle of Champagne, Said Pasha, The Beggar Student, Boccaccio, The Fencing Master, The Circus Clown, The Bohemian Girl, The Street Singer, Fra Diavolo, and The Chimes of Normandy were sung in excellent style. Milton Aborn, Frank Deshon, J. Aldrich Libbey, Ida Mulle, Kate Traver, and other favorites were received warmly. Chorus strong and well drilled; very good performance.==ITEMS: The toy matinee given 17 crowded the house and Ida Mulle, who distributed the toys, made the little ones smile with joy.—The Christmas and Anniversary number of THE MIRROR is a marvel of beauty. It is your most attractive publication during my twenty years' experience as correspondent. Our newsdealer was soon relieved of the dozen copies he held by the members of the New England Opera co.

JOHNSTOWN.—CAMBRIA THEATRE (I. C. Mishler, manager): King Dramatic co. closed their week's engagement 17. The co. is without doubt one of the best repertoire organizations on the road and each play presented throughout the week was well received by the audience which greeted it. The work of Orlin Kyle, Kirk Brown, and Margaret Dibdin was excellent. John Thomas Concert co. 20 to small but pleased audience. Royer Brothers 21. Stetson's U. T. C. 24. Peck's Bad Boy 26. Lost in New York 27. What Happened to Jones 28. A Misfit Marriage 29.==OPERA HOUSE (J. G. Ellis, manager): Macauley-Patton co. closed their week's engagement 17. The week's business was very poor, but the co. proved a very capable and painstaking one. Wilson Theatre co. 26-31.

LANCASTER.—FULTON OPERA HOUSE (Yecker and Gleim, managers): Shore Acres, interpreted by a good co., at the head of which is that fine impersonator of quaint characters, Archie Boyd, pleased a large audience 19. The Midnight Alarm 22. De Wolf Hopper 23. Waite's Opera co. 26-31.==ITEMS: Tommy Mack, comedian, is spending the holidays in this city, his old home, having injured his foot at Keith's Theatre, Philadelphia, which prevented him from going out with Rogers Brothers.—My *amour propre* is much gratified in having my counterfeit presentment in the Christmas MIRROR noticed. I am greatly pleased to share honors with that breezy gentleman, "Biff" Hall, Esq. Kindest regards to the dear, delightful "Matinee Girl's" other self.

BUTLER.—PARK THEATRE (George N. Burckhalter, manager): Boston Ladies' Military Band 10; pleasing entertainment; enthusiastic audience. Williams Stock co. 12-17 to good business. Repertoire: Jim the Westerner, Under the Cuban Star, Paradise Regained, The Golden Giant, and The Cross of the Legion of Honor. John Thomas Concert co. 23. Goodwin and Lawrence 26-28. John B. DeMott 29. What Happened to Jones 30. Next Door Jan. 2. Peck's Bad Boy 5. U. T. C. 4.==ITEMS: Manager Burckhalter reports business good and improving.—The Christmas MIRROR is being eagerly sought for.—The Elks gave a very enjoyable Social Session 20.

CARLISLE.—NEW OPERA HOUSE (Markley and Appell, lessees; Fred Alles, resident-manager): Tommy Shearer co. closed 17 a week of unprofitable business. The co. is good and deserved better patronage. Shore Acres to good business 20; best of satisfaction. Archie Boyd, Atkins Lawrence, Will H. Burton, Will De Groot, and Marie Falls all deserve mention. J. Walter Kennedy 22. The Donovans 24. A Jay in New York 26. The Midnight Alarm 27. My Sweetheart 29.==ITEM: The Christmas MIRROR stands out alone as a work of art and without doubt the greatest yet.

SCRANTON.—LYCEUM (Burgunder and Reis, managers): Shore Acres 17 did big business and gave a good performance. De Wolf Hopper and an excellent co. played The Charlatan 19 to a large and appreciative audience. The Herrmanns 26.==ACADEMY OF MUSIC (Burgunder and Reis, managers): New York Stock co. presented 19-24 the following plays to fair patronage: Rip Van Winkle, Over the Hills, The Vagabond Father, Jack of the Mines, Ten Nights in a Barroom, and One Christmas Eve. Oliver Byron co. 26-31.==ITEM: Every one is delighted with the Christmas number of THE MIRROR.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, manager): Williams Stock co. 19-24 in Jim the Westerner, The Heart of Gold, The Cross of the Legion of Honor, and Freedom's Dawn. Lost in New York 26. What Happened to Jones 27. A Misfit Marriage 30. Brosnahan-Jackson co. Jan 2-7.==ITEM: The Christmas MIRROR was sold out at all news stands two days after its arrival. It is a beauty.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Appell, managers): Corse Payton Stock co. 12-17 did fair business only. Shore Acres 21; fair, good house and very impressive and instructive performance.==ITEM: The Christmas and Anniversary MIRROR has been the subject of much laudatory comment, winning golden opinions from all sorts and condition of men, also women.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): A Bachelor's Honeymoon 17 to good business; superior attraction. Laura Almosnino replaced Edith Athelstone 19 at Washington, D. C. Passion Play Pictures 19-22 to the delight of fair-sized audiences. Tommy Shearer co. 26-31. The Two Johns Jan. 2. War Pictures 6, 7. When London Sleeps 10. Humpty Dumpty 14.

CLEARFIELD.—OPERA HOUSE (Thomas E. Clark, manager): Next Door 17 to good business; performance first class. O'Connell and Mack scored decided hits.==ITEM: A recital was given at the Witmer Inn 18 by Maurice Paure, late of the Kane Opera co., who has been dangerously ill here. The Next Door co. contributed liberally to the benefit.

DU BOIS.—FULLER'S OPERA HOUSE: (J. A. Rensel, manager): Stetson's U. T. C. 14 to capacity; performance good. Next Door 16 to S. R. O.; best of satisfaction. Peck's Bad Boy 19; medium audience; fairly pleased. Grimes' Cellar Door 23. Joshua Simpkins 26. David W. Woods Jan. 2-7. Charles W. Bush 12.

POTTSVILLE.—ACADEMY OF MUSIC (Markley and Appell, managers): The O'Donovans in Dewey's Reception 16; performance poor; light house. James B. Mackie in Grimes' Cellar Door 18; fair performance; fair house. The Midnight Alarm 26. My Sweetheart 27.

CARBONDALE.—GRAND OPERA HOUSE (Daniel P. Byrnes, manager): Waite's Comedy co. 19-24; fair business. Repertoire: The Power of Love, That Dangerous Woman, Miss Carrots, London by Night, An American in Ireland, East Lynne, and The Lady of Lyons. Passion Play 26.

PUNXSUTAWNEY.—MAHONING STREET OPERA HOUSE (F. M. Bowman, manager): Next Door 15; large and enthusiastic audience. Ariel Ladies' Sextette 19; S. R. O. Peck's Bad Boy 20 to crowded house; general satisfaction. Joshua Simpkins Jan. 2. Dr. Jekyll and Mr. Hyde 7.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): Wilson Theatre co. in The Galley Slave, The Two Orphans, The Middleman, The White Slave, Little Miss Johnstone, Kidnapped, and Why Jones Left Home, with a fair co., did good business 12-18. Grimes' Cellar Door to fair house 20.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (George H. Bubb, manager): Peck's Bad Boy 17 to small business; fair co. The Midnight Alarm 19; poor business and co. James B. Mackie in Grimes' Cellar Door 21; fair business; appreciative audience. Cameron Clemons co. 26-31.

BRADFORD.—WAGNER OPERA HOUSE (M. W. Wagner, manager): Irene Meyers co. in The Burglar 17 closed a fair week's business. The Tarrytown Widow 23. The Girl from 'Frisco 26. The Spooners Jan. 2-7.

JEANNETTE.—OPERA HOUSE (A. L. Bethune, manager): Genaro and Coxey's Vaudeville co. arrived in town too late to give a performance 15. Peck's Bad Boy 30.==ITEM: Genaro and Coxey's co. disbanded at Irwin, Pa., 17.

BELLEFONTE.—GARMAN'S OPERA HOUSE (William Garman, manager): Boston Ladies' Military Band 17; fine performance; full house. Kane Opera co. (return date) 19; packed house in The Grand Duchess; best of satisfaction

PITTSTON.—MUSIC HALL (C. C. King, manager): Clint G. Ford's Stock co. opened for a week 19 in An American Hero to a crowded house. Irish Loyalty 20. Dixie Land 21. American Theatre co. 26-31. Shea-McAuliffe co. Jan. 2-7.

ASHLAND.—GRAND NEW OPERA HOUSE: Himmelein's Ideals closed a three nights' engagement 21 to fair business. Plays presented: Eagle's Nest, The Great Northwest, and The Planter's Wife. The Two Johns 27.

WARREN.—LIBRARY THEATRE (F. B. Scott, manager): Royer Brothers in Next Door 13 and Wilson's Minstrels 14 pleased fair-sized audiences. James B. Mackie in Grimes' Cellar Door 26. The Tarrytown Widow 27. Darkest America Jan. 3.

CORRY.—OPERA HOUSE (W. K. Stone, manager): The Goodwin and Lawrence co. booked for 15-17 opened 15 to fair business; poor performance.==ITEM: Manager Stone, after the first performance, declared contract void, on grounds of incompetency.

BERWICK.—P. O. S. OF A. OPERA HOUSE (F. R. Kitchen, manager): Hobson's U. T. C. co. 16; fair house; mediocre performance. The Chimes of Normandy (local) direction Albert Baker 17-19; good business; creditable performance.

McKEESPORT.—WHITE'S OPERA HOUSE (Frank D. Hunter, manager): Down in Dixie 15; fair performance; large audience. King Dramatic co. 26-31.==ITEM: The King Dramatic co. laid off here 19-24. Kirk Brown, of the co., is a McKeesport boy.

FRANKLIN.—OPERA HOUSE (J. P. Keene, manager): Wilson's Minstrels 16 to small house. Spooner Comedy co. (return engagement) to large houses 19-24. What Happened to Jones 29. Grimes' Cellar Door 31.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): Passion Play Pictures 19, 20. De Wolf Hopper in The Charlatan 21.==GRAND OPERA HOUSE (George M. Miller, manager): A Jay in New York was well given to large houses 15-17.

TYRONE.—ACADEMY OF MUSIC (Hoopes and Blanchard, managers): Stetson's U. T. C. 19; good business. Shore Acres 22; large audience pleased.==ITEM: Manager Hoopes is enjoying a trip to Washington, Baltimore, and Philadelphia.

TITUSVILLE.—OPERA HOUSE (John Gahan, manager): Nelson's Minstrels 15 to good business; co. fair. Goodwin-Lawrence co. 19-22 closed at Corry, Pa.

SHENANDOAH.—THEATRE (P. J. Ferguson, manager): Shore Acres 14; large and pleased audience. Peck's Bad Boy 15; fair business. Irene Meyers co. 26-31.

ROCHESTER.—OPERA HOUSE (C. A. Vanderslice, manager): A Jolly Lot 19; large and pleased audience. Lost in New York 24. Just Smith's Luck 26. Next Door 3.

NEW CASTLE.—ALLEN'S OPERA HOUSE (M. Reis, manager): Town Topics gave satisfaction to poor business 16. Macauley-Patton co. opened for a week 19 in The Minister's Son to good business.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (A. B. Herd, manager): Next Door pleased a big house 20. Archie Royer and Sherman the contortionist were especially clever. Lost in New York 31.

MAUCH CHUNK.—OPERA HOUSE (Robert Heberling, manager): Clint Ford's Dramatic co. closed week of 12 to fair business; performances satisfactory.

CONNELLSVILLE.—NEW MYERS OPERA HOUSE (R. G. Curren, manager): The Labadie co. 19-24 in Nobody's Child, Faust, Ingomar, Cuban Justice, and A Vagabond's Wife; opening performances to good houses.

SOUTH FORK.—THEATRE (J. H. Dietrick, manager): Grimes' Cellar Door 20 failed to appear. Stetson's U. T. C. co. 23. Peck's Bad Boy 27. Williams Stock co. 31.

LEWISTOWN.—TEMPLE OPERA HOUSE (W. C. Dwyer, manager): Grimes' Cellar Door 19; good house; performance fair. Williams' Stock co. 26, 27. Boston Ladies' Symphony Orchestra 28.

CURWENSVILLE.—ACADEMY OF MUSIC (A. P. Way, manager): Next Door 19; large and pleased audience. Joshua Simpkins 27. Grimes' Cellar Door 30.

FREELAND.—GRAND OPERA HOUSE (George McLaughlin, manager): Dark.—ITEM: Brown's in Town's greeting received and wish him the same.

SHAMOKIN.—G. A. R. OPERA HOUSE (J. F. Oder, manager): The Donovans in Dewey's Reception in McFadden's Alley failed to appear 26.

COLUMBIA.—OPERA HOUSE (James A. Crowthers, manager): J. Walter Kennedy in Sampson 15; medium business; performance fair.

SHARON.—CARVER OPERA HOUSE (P. F. Davis, manager): Uncle Joshua 26. The Tarrytown Widow 30.

ERIE.—PARK OPERA HOUSE (M. Reis, manager): Loraine Hollis co. 26-28. Melbourne McDowell 29.

LEWISBURG.—NEW OPERA HOUSE (W. W. Wolfe, manager): Dark.

POTTSTOWN.—GRAND OPERA HOUSE (Grant M. Koons, manager): Dark.

MILTON.—GRAND OPERA HOUSE (Griffith and Co., managers): The Midnight Alarm 31.

RHODE ISLAND.

WOONSOCKET.—OPERA HOUSE (R. A. Harrington, manager): McGinty the Sport 15; small house. Alma Chester opened for a week 19. Repertoire: Hermini, or The Cross of Gold, Arabian Nights, At Fort Bliss, Mismated, The Wages of Sin, The Pavements of Paris, At the Picket Line, In Danger, Denise, Nevada, and The Cuban Patriot; fair houses. Johnny on the Spot 29. Modjeska Jan. 5. The Little Minister 12. Washburn's Minstrels 18. The Circus Girl 21.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Katherine Rober closed a week's engagement 17, giving satisfaction to light houses. Repertoire: The Deacon's Daughter, The Lady of Lyons, The Great Diamond Robbery, Bob. She Couldn't Marry Three, Miss Nobody from Nowhere, The Three Twins, and Nance Oldfield. Washburn's Minstrels Jan. 3.

PAWTUCKET.—OPERA HOUSE (John Drewsen, manager): Ten Nights in a Bar Room 15, 16; fair performance; average attendance. U. T. C. 17; good attendance; co. fair. Gettysburg 19-21; crowded houses; satisfactory performance.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): Down on the Farm 26. Washburn's Minstrels Jan. 6.

NEWPORT.—OPERA HOUSE (T. F. Martin, manager): The Little Minister 12. A Misfit Marriage 15. Looking for Trouble 16. Katherine Rober co. 19-24. Joseph Callahan in Faust 28, 29.

SOUTH CAROLINA.

COLUMBIA.—OPERA HOUSE (Frank J. Moses, manager): Arnold's Fun Makers presented The Little Duchess 12, My Wife's Husband 13, Our Jonathan in Cuba 14, The Soldier's Return 15, The Two Orphans 16, and Our Jonathan in Cuba 17. Woodward-Warren co. presented The Captain's Mate 19 to a pleased audience. Andrews Opera co. 29-31.

CHARLESTON.—ACADEMY OF MUSIC (Charles W. Keogh, manager): Klimt-Hearn co. closed a successful engagement 17 and will return 26 for four additional nights. The Liliputians 24.==ITEM: Charlotte Crane, whose visit to Charleston one year ago was fraught with such a trying experience, is now here with her mother on her way to New York en route to Europe.

SPARTANBURG.—OPERA HOUSE (Max Greenewald, manager): Santanelli opened for a week 19 to a large and pleased audience. Perruchi-Beldeni co. 26-31. Field's and Hanson's Minstrels 28.

ORANGEBURG.—ACADEMY OF MUSIC (H. C. Wannamaker, manager): As We See It 15 to large house; performance disappointing.

CAMDEN.—OPERA HOUSE (Malone and Boykin, managers): Arnold's Fun Makers opened for a week 19 to well-pleased audience in My Wife's Husband.

SOUTH DAKOTA.

MITCHELL.—GRAND OPERA HOUSE (L. O. Gale, manager): Lone Star Specialty co. Nov. 28-11 to packed houses. Maximilian Dick 14; fair house; co. fine.

WATERTOWN.—NEW GRAND OPERA HOUSE (B. F. Crowl, acting manager): Maximilian Dick 19. Sanford Dodge 31-2.

TENNESSEE.

NASHVILLE.—THE VENDOME (Staub and Sheetz, managers): Sol Smith Russell 17 in The Hon. John Grigsby pleased packed houses. R. D. MacLean, Odette Tyler, and Charles B. Hanford 19-21 in Romeo and Juliet, Othello, The Merchant of Venice, and Julius Caesar opened 19 to small but pleased audience. Julia Marlowe 22. A Milk White Flag 23, 24. My Friend from India 26-28. Clay Clement 29. Marie Wainwright 30, 31.==NEW MASONIC (Staub and Sheetz, managers): A Texas Steer 19 was enjoyed by fair house. Digby Bell in The Hoosier Doctor 26-28.==GRAND OPERA HOUSE (Wash Black-burn, business-manager): The increase in the attendance at this house was so large during the week of 12-17 that the management has decided to continue the Hopkins Stock co. and vaudeville attractions. Ezra Kendall was the principal attraction 12-17 and he was greatly enjoyed by the large audiences. East Lynne is the play 19-24 and a well-filled house enjoyed the opening performance. Eckert and Berg headed the vaudeville bill.==ITEM: Emile Liebling, of Chicago, gave a piano recital here under the auspices of the Philharmonic Society 17 before a large and delighted audience. He was assisted by Minnie Vesey, one of Nashville's finest vocalists.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): Sol Smith Russell in The Hon. John Grigsby 16 to S. R. O.; good performance. A Texas Steer 17; good house; performance fair. The Telephone Girl 19; big house; excellent performance. The Liliputians in The Golden Horseshoe 20 to small house; good performance. Eunice Goodrich co. 26-28. Marie Wainwright 29.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): Santanelli, hypnotist, 7-10; light business. What Happened to Jones pleased a good house 16. The Liliputians presented The Golden Horseshoe to a large and appreciative audience 19. The Telephone Girl 20.

COLUMBIA.—GRAND OPERA HOUSE (J. Y. Helm, manager): Mat Reiss co. 12-14; large audiences; performances fair. A Turkish Bath failed to please large audiences 15, 16. Boston Ladies' Orchestra 20. Hanford-McLean-Tyler co. 22.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): Burk's U. T. C. 20. Hanford-McLean-Tyler co. 24.

TEXAS.

WACO.—THE GRAND (Jake Schwarz, manager): Clay Clement and an excellent co. 12 presented The New Dominion and A Southern Gentleman to big business; audiences pleased. A Hired Girl 15 pleased a medium-sized audience. Eddie Girard 16 in Natural Gas drew a good house; performance gave satisfaction. A Breezy Time 17; unsatisfactory performance; small house. Creston Clarke 19, 20. Andrews Opera co. 22-24. A Stranger in New York 26. Si Perkins 27. A Bachelor's Honeymoon 28. Lewis Morrison 29.==ITEM: W. W. Brown, formerly of Norris Brothers' Dog and Pony Show, has joined The Signal of Liberty co. as treasurer.—Arnold Weslau, a Waco boy, joined Andrews Opera co. to do advance work.—Charles Smith, Jr., of this city, who recently accepted a position with Al. G. Field's Minstrels, returned here 14, owing to illness.—Joe Rubenstein, brother of Adelaide Prince, of the Creston Clarke co., was killed in a railroad wreck near Houston 14.

W. V. LYONS.

DALLAS.—OPERA HOUSE (George Anzy, manager): A Milk White Flag 12; excellent co. to big business considering inclement weather. Creston Clarke 14 in his new play, The Ragged Cavalier, to very good house; play is simple but interesting; support good. London Gaiety Girls 15 presented a poor performance to poor business. A Breezy Time 16. Natural Gas 17 to fair business.==ITEM: Inez Brooks, of Creston Clarke's co., is a Texas girl and has many friends in Dallas, who received her in a very hospitable manner.

PORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): Baldwin-Melville co. appeared 12, 13, 16, 17, presenting The Two Orphans, My Wife's Friend, The Prisoner of Algiers, Bulls and Bears, The Golden Giant Mine, The Runaway Wife, and The Louisianan; inclement weather affected the size of the audiences. London Gaiety Girls 14 to small audience, which was much disappointed. Creston Clarke, supported by Adelaide Prince, presented The Ragged Cavalier 14; full house; play enjoyable.==ITEM: The Christmas number is a beauty; hearty congratulations.

PARIS.—PETERSON THEATRE (R. Peterson, manager): Creston Clarke 10 to large house in The Last of His Race. This being the home of Ina Brooks, of the co., she received an enthusiastic reception, besides a curtain call at the close of every act in which she appeared. A Stranger in New York 19; fair house; inclement weather. Joseph Coyne as the stranger made a decided hit with the audience.

PALESTINE.—TEMPLE OPERA HOUSE (W. E. Swift, manager): Edwin Rostell 14 in Richelieu to good business; excellent performance. A Hired Girl 17; small business, account bad weather. McLean-Tyler-Hanford co. in Julius Caesar Jan 3. My Friend from India 7. Beach and Bowers' Minstrels 10. A Bachelor's Honeymoon 11.

DENISON.—OPERA HOUSE (M. L. Eppstein, manager): Andrews Opera co. in Cavalleria Rusticana, The Mikado, Fra Diavolo, and The Bohemian Girl 16, 17; good attendance; appreciative audiences. London Gaiety Girls 19. Louise Brehany Concert co. 21. Edwin Rostell 26.

BRENHAM.—GRAND OPERA HOUSE (Alexander Simon, manager): Edwin Rostell in Richelieu and Hamlet 10; good houses. New York Ladies' Trio 15; appreciative audience. Beach and Bowers' Minstrels 24. Creston Clarke 27, 28. A Stranger in New York 31. Brehany Concert co. Jan. 2. A Bachelor's Honeymoon 5. Hanford-McLean-Tyler co. 11.

SULPHUR SPRINGS.—ROGERS' OPERA HOUSE (R. B. Byrd, manager): Chandler's Ladies' Orchestra 10; business good. A Breezy Time 12; business good. Berol's Mystifyers 13, 14; business good. London Gaiety Girls 17. Shubert Symphony Club 23.

GAINESVILLE.—OPERA HOUSE (John A. Hulen, manager): Andrews Opera co. 14, 15; fair houses; average performances. Louise Brehany Concert co. 17; small house; splendid co. London Gaiety Girls 18 changed to 20. Edwin Rostell (return engagement) 22, 23.==ITEM: The Christmas MIRROR is a valuable magazine, full of information.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE (R. Greenwall, lessee; E. Bergman, business-manager): Punch Robertson co. to big business 12, 16. Natural Gas 13; fair performance and business. Clay Clement in A Southern Gentleman 15 to good business. Baldwin-Melville co. 19-22. Beach and Bowers' Minstrels 23. A Breezy Time 24.

CORSICANA.—MERCHANTS' OPERA HOUSE (L. C. Revare, manager): A Hired Girl to small but pleased audience 16. Creston Clarke in The Ragged Cavalier 17; small but pleased audience; exceedingly bad weather prevented good houses at both plays. A Stranger in New York 21.

YOAKUM.—GREEN OPERA HOUSE (Will Green, manager): Rubie-Kreyer Theatre co. 19-24 in Fanchon, Wife for Wife, Under the American Flag, Mr. Bob, Bulls and Bears, the Mystery of the Crag, and The Pride of the Yukon; good business.

TYLER.—GRAND OPERA HOUSE (Hicks, Lindsey and Schwartz, managers): A Milk White Flag delighted a large audience 13. Edwin Rostell in Richelieu 16; small business; satisfactory performance. A Hired Girl 19. Lewis Morrison 20.

TERRELL.—BRIN'S OPERA HOUSE (S. L. Dey, manager): London Gaiety Girls to a fair house 12. A Breezy Time did good business 13, 14; performances fair. The Innocent Drummer (local) 15; audience good.

GREENVILLE.—KING OPERA HOUSE (J. F. Norsworthy, manager): Creston Clarke in The Ragged Cavalier 13; good business; excellent co. London Gaiety Girls 16; poor business; poor co.

EL PASO.—MYAR'S OPERA HOUSE (George Walker, lessee): West's Minstrels 14 drew a large and appreciative house. Secret Service 17.

CLARKSVILLE.—TRILLING'S OPERA HOUSE (Charles Gaines, manager): Edwin Rostell 27. Lewis Morrison Jan. 7.

MARSHALL.—OPERA HOUSE (Wolz and Dahmer, managers): Edwin Rostell 17 in Richelieu to good business; co. good. A Hired Girl 20.

THURBER.—OPERA HOUSE (A. H. Miller, manager): Dark.

UTAH.

SALT LAKE CITY.—THEATRE (George D. Pyper, manager): Willie Collier in The Man from Mexico drew packed houses 16, 17; the play is excruciatingly funny and the co. first-class.==NEW GRAND THEATRE (M. E. Mulvey, manager): Aiden Benedict and his co. presented Fabio Romani week of 12-17 to fair business. Patrons of this house seem to prefer vaudeville to the drama.==ITEMS: The members of the Frawley co., who are to play a four nights' engagement at the Salt Lake Theatre, have been in the city for a rest and visit with the many old-time friends.—The Christmas MIRROR has arrived, and the theatrical folks haven't had time to talk about anything else than the many beautiful and interesting things it contains. The supply at the news stands was snapped up at once.—Paul

Hammer, the erstwhile urbane ticket seller and all-round man at the Salt Lake Theatre, is now head clerk at the new Kenyon Hotel. One of the first things he did upon assuming his new position was to subscribe for THE MIRROR.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, manager): Seating has not yet arrived, but is expected daily; otherwise house is complete. The Dazzler 22 canceled; house not ready. On the Suwanee River 29. The Heart of Chicago Jan. 4. Salt Lake Opera co. 11.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Robert B. Mantell in A Secret Warrant 17 pleased a large audience. The Sleeping City 2. Isham's Octoroons 7.==ITEM: The Christmas MIRROR is full of good things, and is one of the finest productions of the kind ever issued.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): The Little Minister Jan 4. Isham's Octoroons 6. The Real Widow Brown 9. The Hearthstone 13.

BELLOWS FALLS.—OPERA HOUSE: Robert Mantell in A Secret Warrant to a small house 15; one of the best co.'s ever seen on this local stage. The Little Minister 29.

RUTLAND.—OPERA HOUSE (A. W. Higgins, manager): Robert B. Mantell in A Secret Warrant to S R. O. 16; highly pleased audience. The Little Minister 30.

BENNINGTON.—OPERA HOUSE (Goldsmith and Wood, managers): For Fair Virginia 31.

VIRGINIA.

NORFOLK.—ACADEMY OF MUSIC (Thos. G. Leath, manager): What Happened to Jones 15; business good; performance good. The Liliputians in The Golden Horseshoe 16, 17; good business and performances. The Telephone Girl 22. The Herrmanns 24.

NEWPORT NEWS.—OPERA HOUSE (G. B A Booker, manager): Jewett, magician 27. J. Walter Kennedy 29. Vaudeville Jan. 7. Side Tracked 14. De Shetley Stock co. 16-18. A Turkish Bath 23.

CHARLOTTESVILLE.—AUDITORIUM (J. J. Leterman, manager): Royal Italian Opera co. 16 did not appear or notify, having closed the previous night at Petersburg, Va. Herrmann the Great co. 22.

DANVILLE.—ACADEMY OF MUSIC (John B. Wood, manager): Andrews Opera co. to fair and well pleased audiences 16, 17.

ROANOKE.—ACADEMY OF MUSIC (C. W. Beckner, manager): The Telephone Girl 21; good house and performance.

STAUNTON.—OPERA HOUSE (Barkman and Shultz, managers): Royal Italian Opera co. failed to materialize 17.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): Dark.

PETERSBURG.—ACADEMY OF MUSIC (William E French, manager): Dark.

WASHINGTON.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): The Triumph of Love was presented by local talent 15; the performance was put on under the management of Elizabeth Neumayer, of California, and Harriet Foreman, of this city; fifty of Spokane's talented singers made up the cast, and over one hundred small children took part in the tableau; the performance was an artistic success. Mistakes Will Happen, with Charles Dickson and Henrietta Crosman in the leading roles, 16, 17; good business; strong co.==ITEM: The Yon Yonson co. were compelled to remain here several days after their performance 8, consequent to the burning of the Baldwin Theatre at San Francisco, which necessarily canceled their dates at that house.

SEATTLE.—THEATRE (J. P. Howe, manager): The Span of Life 4-6 to good business; performances satisfactory. At Gay Coney Island 6, 7 attracted splendid houses and made way for Edwin Mayo and his remarkably clever co. in Pudd'nhead Wilson 8-10, which attracted large houses. Mistakes Will Happen 13, 14.==THIRD AVENUE THEATRE (W. M. Russell, manager): A Romance of Coon Hollow 4-10 drew splendid audiences that were well satisfied. Alone in Greater New York 11-17.==ITEM: The Geisha is to be done 15-17 by local talent. Mrs. Walter Reed, of Portland, Ore., is managing the production.

TACOMA.—THEATRE (L. A. Wing, resident manager): The Span of Life 9 to poor business; co. fair. Mistakes Will Happen 12 to good house. Yon Yonson 15 to big attendance and a well pleased one; co. outside of Ben Hendricks only fair.==LYCEUM THEATRE (G. Harry Graham, manager): Alone in Greater New York 9 created no great enthusiasm in a small audience.

WALLA WALLA.—NEW WALLA WALLA THEATRE (J. G. Paine, manager): The Span of Life to small but pleased audience 12. Hi Henry's Minstrels to packed house 14, 15; performance excellent. Enlisted for the War (local) 21. Davis U. T. C. 26.

NEW WHATCOM.—BELLINGHAM OPERA HOUSE (J. H. Stenger, manager): Edwin Mayo in Pudd'nhead Wilson 16; very clever co.; business fair. Yon Yonson 20.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (F. Riester, manager): Down in Dixie 14; light business. Roland Reed 17 in The Wrong Mr. Wright and The Woman Hater drew good business. What Happened to Jones 2. An Old Coat 5. Al. G. Field 7. Walker Whiteside 9, 10. Clay Clement 12.==GRAND OPERA HOUSE (Charles A. Feinler, manager): A Cheerful Idiot 15-17; good business. Lost in New York 19-21; business fair. The Wheel of Fortune 26-28. King Dramatic co. 2-6. Next Door 9-11.==ITEM: Feinler and Rader, managers of the Grand Opera House, have leased the Opera House from the German Fire Insurance Co. for a term of two years from May 1. Many improvements will be made in the auditorium and the stage. The high-price cos. will play the house as heretofore, and the Grand will be run as a popular-price house.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): Roland Reed in The Woman Hater gave satisfaction to a large audience 15. Stetson's U. T. C. 21. A Texas Steer 28. Scott's Minstrels 31.

MANNINGTON.—OPERA HOUSE (J. M. Barrick, manager): Old Southern Home 19; good house; performance good.

WELLSBURG.—BARTH'S OPERA HOUSE (W. F. Bartle, manager): Wesleyan Glee Club 28. Washburn's U. T. C. 30.

PARKERSBURG.—AUDITORIUM (W. E. Kemery, manager): Roland Reed in The Woman Hater 18; large house; pleased audience.

DAVIS.—PEOPLE'S OPERA HOUSE (H. N. Walters, manager): R. J. Erwood co. 23-24 failed to appear or cancel.

WESTON.—CAMDEN OPERA HOUSE (James A. Tierney, manager): Old Southern Life 15 to good house and pleased audience.

HUNTINGTON.—DAVIS OPERA HOUSE (Joseph Gallick, manager): Dark.

WISCONSIN.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Smyth and Rice Comedy co. in The Old Coat 13; did fair business; performance gave satisfaction; Frederick Bond and May Vokes made individual hits. John L. Sullivan co. 23. Town Topics 24.==ITEM: The Christmas MIRROR is without exception the largest and handsomest Christmas publication that has ever come to my notice.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Felker, manager): My Friend from India drew a good sized audience 16 and pleased them. Gilhooley's Reception 17 canceld. Shantytown 25. John L. Sullivan co. Jan. 1.==ITEM: The Christmas MIRROR is the finest publication ever issued in the interest of the profession.

FOND DU LAC.—CRESCENT OPERA HOUSE (William H. Stoddard, manager): Scalchi Concert co. 15; small business; medium performance. Smyth and Rice Comedy co. in My Friend from India 17; light house; very creditable performance. Deshon Comic Opera co. 22-24.

SHEBOYGAN.—OPERA HOUSE (Robert Kohler, manager): Walter Perkins in My Friend from India pleased a large and enthusiastic audience 16. Hugo Irving, of this city, late with the Schiller Theatre, Chicago, will put on The Runaway Wife 21.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): My Friend from India 14; house crowded; satisfaction given. Scalchi Concert co. 16; good house; performance fine. Deshon Comic Opera co 25-28.

LA CROSSE.—THEATRE (J. Stradlipka, manager): Spedden-Paige co. presented Aggie 19 to good business; Mr. Spedden is a member of the local Elks, and a large number of the order attended the opening performance; the boxes were decorated tastefully.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): John L. Sullivan co. 18; house full; performance fair; Bertina and Crouch in their dancing specialty were the feature. Town Topics 25.

WAUSAU.—ALEXANDER OPERA HOUSE (P. H Peters, acting manager): Deshon-DuVries Opera co. to good business 15-17; co. first-class. John L. Sullivan co. 28 and Berry's Gaiety Girls 16 canceled.

RHINELANDER.—GRAND OPERA HOUSE (E. E. Stoltzman, manager): My Friend from India 12; fair business; performance first-class. Columbia Comedy co. 26-31. John L. Sullivan canceled 27.

ASHLAND.—GRAND OPERA HOUSE (John Mein, manager): My Friend from India 12; fair house; audience pleased. O'Hooligan's Wedding 2. 1492 5.

MERRILL.—BERARD OPERA HOUSE (Charles Quin manager): Frank E. Long co. 29-Jan. 4. O'Hooligan's Wedding 11. McKay Opera co 19 canceled.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): O'Hooligan's Wedding 28.

WYOMING.

LARAMIE.—OPERA HOUSE (H. E Root, manager): The Pulse of Greater New York 14; large business; best performance of the kind this season.

CANADA.

TORONTO.—GRAND OPERA HOUSE (O. B Sheppard, manager): The Mandarin 21. Charles Coghlan 26-31.==PRINCESS THEATRE (O. B. Sheppard, manager): Too Much Johnson was presented here for the first time by the Cummings Stock co. 19 to a good house. It is a clever comedy and has a number of ludicrous situations. Wright Huntington is a newcomer and in the role of Billings made a favorable impression. Lend Me Your Wife 26-31.==TORONTO OPERA HOUSE (Ambrose J. Small, manager): Martin's U. T. C. co. to good business 19-24. Milt Barlow as Uncle Tom gave a clever impersonation of the role. Under Sealed Orders 26-31.==MASSEY MUSIC HALL (I. E. Suckling, manager): The Messiah was given 15 and was a great success, the large hall being crowded to the doors. Antoinette Trebelli sang beautifully and was given an ovation.==ITEM: Ralph Stuart and Florence Stone will leave for New York 1, having severed their connection with the Robinson co.

WINNIPEG.—THEATRE (C. P. Walker, manager): Sowing the Wind 16, 17. At Gay Coney Island 20, 21. A Contented Woman 26, 27. Mistakes Will Happen Jan. 2, 3. Black Patti Troubadours 6, 7. 1492 10, 11.==GRAND OPERA HOUSE (W. H. Seach, manager): Morris and D'Oize Stock co. 26-indefinite.==ITEM: H. Quintus Brooks, of Sowing the Wind, and an old MIRROR man, states that this is his last season as an advance manager.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Paul Cazeneuve supported by Columbia Stock co., in The Three Guardsmen. Don Caesar De Bazan, and David Garrick 15-17; excellent performances; business good, but it should have been better considering quality of performances. The Two Orphans and What Happened to Smith underlined for 19-20. Isham's Octoroons 22-24. Boston Comedy co. 25, Jan. 1.

ST. CATHARINES.—GRAND OPERA HOUSE (Charles H. Willson, manager): Hamilton Opera co. in The Mandarin to fair business 16. The co. being amateurs from Hamilton, appearing here as professionals, the public were slightly skeptical and so did not patronize it as it deserved. An Enemy to the King 31. Darktown Swells Jan. 4. Robert B. Mantell 9.

WOODSTOCK.—OPERA HOUSE (Warren Totten, manager): An Enemy to the King 22.==ITEM: The Farrell Concert co. has been organized here. The members, while few in number, are all talented artists and comprise the following: Clara Farrell, Maud Pomeroy, Will Farrell, Warren Long, and Enoch Blundell. They will give concerts in the neighboring towns during the season.

OSHAWA.—OPERA HOUSE (J. W. Borsberry, manager): Loraine Hollis co. in The Tigress, Camille, Where Is My Wife, and A Scrap of Paper 15-17; good business; excellent satisfaction. F. H. Frost co. 26-31.==ITEM: R. C. Babbit and Dr. Cross, local amateurs of repute, assisted in the Hollis co.'s presentation of A Scrap of Paper 17, acquitting themselves with credit.

CHATHAM.—GRAND OPERA HOUSE (R. A. McVean, manager): John Griffith in An Enemy to the King 19. W. D. Emmerson co. 26-31.==ITEM: The anniversary MIRROR is a rich treasure and has received the highest compliments in our city. Your correspondent feels a just pride indeed in being its representative.

HAMILTON.—GRAND OPERA HOUSE (F. W. Stair, manager): The Mandarin (local) 15; first-class performance; large audience. Under Sealed Orders 23. An Enemy to the King 27. Daniel R. Ryan co. Jan 2-7.==ITEM: Mr. Leach, of Toronto, will not manage the Opera House as reported. Mrs. F. W. Stair will assume the management in Mr. Stair's absence.

OTTAWA.—RUSSELL THEATRE (W. A. Drowne, manager): The Ottawa Amateur Orchestral Society concert 20. Soloists were Carrie Lash and J. B. Dubois; large audience. Robert B. Mantell in A Secret Warrant, Monbars, and The Face in the Moonlight 26-28.==GRAND OPERA HOUSE (Joseph Frank, manager): Dark.

LINDSAY.—ACADEMY OF MUSIC (Fred Burke, manager): The Temple of Fame (local) 13; packed house; audience pleased. A Turkish Bath 19 failed to appear. Iris Ober Stock co. 26-31. An Enemy to the King Jan 9.

VANCOUVER.—OPERA HOUSE (Robert Jamieson, manager): Pudd'nhead Wilson 15; good performance; full house. McEwen, hypnotist, 12-16; capital exhibitions; big business. Yon Yonson 19. Alone in Greater New York 21.

BRANTFORD.—STRATFORD'S OPERA HOUSE (Tuttle and File, managers): Daniel R. Ryan co. 13-17 in Wife for Wife, The Lost Paradise, Ingomar. The Fatal Wedding, and Jim the Penman; excellent co. An Enemy to the King 24.

BARRIE.—GRAND OPERA HOUSE (John Powell, manager): An Enemy to the King 28.==KING'S MUSIC HALL: Dark.==ITEM: Congratulations on the Christmas MIRROR. It is a fine issue.

VICTORIA.—THEATRE (Robert Jamieson, manager): McEwen, hypnotist, 5-10 drew crowded houses; wonderful exhibitions. Pudd'nhead Wilson 13; full house; delightful performance.

BERLIN.—OPERA HOUSE (George O. Philip, manager): Daniel R. Ryan co. in A Wife for a Wife, The Lost Paradise, and Ingomar 14-21; good performances; fair houses. Will also play 23-24.

ST. THOMAS.—NEW DUNCOMBE OPERA HOUSE (T. H. Duncombe, manager): Dark.==NEW GRAND OPERA HOUSE (H. F. Spencer, local-manager): Dark.

LONDON.—GRAND OPERA HOUSE (A. E. Boote, manager): An Enemy of the King 21. Under Sealed Orders 23.

KINGSTON.—VICTORIA THEATRE (A. Lesser, manager): Opening attraction will be Robert B. Mantell 30.

GUELPH.—ROYAL OPERA HOUSE (A. J. Small, manager; A. G. Dubois, representative): An Enemy to the King 23.

HALIFAX.—ACADEMY OF MUSIC (H. B. Clarke, manager): Isham's Octoroons 15-17; fair business and performance. No bookings until May.

THE ELKS.

The Milwaukee Lodge will remove on Jan. 1 to their beautiful new rooms in the Wisconsin Building, Milwaukee.

The Tuscaloosa, Ala., Lodge held its first meeting in its new hall Dec. 15. Two new members were initiated.

At Ashland, Wis., Dec. 2, a preliminary meeting was held for the purpose of organizing a lodge. The initiatory meeting will be held about Jan. 15 when about fifty will be initiated.

CORRESPONDENCE.

(Received too late for classification.)

ALABAMA.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Grambs and Theiss, managers): The Telephone Girl 16 to large but disappointed audience. Sol Smith Russell 20 in The Hon. John Grigsby; best of satisfaction; S. R. O. My Friend from India 23.==ITEM: A. L. Fulenwider and Henry L. Badham, local capitalists, purchased 18, from the estate of the late Dr. Charles Wheelan, O'Brien's Opera House. The price paid was $60,000. The deal in no wise will affect the present lessees of the Opera House, Grambs and Theiss. At the close of the present theatrical season the new purchasers will begin the work of remodeling the entire house, which means that Birmingham will have a theatre second to none in the South.

MONTGOMERY.—THEATRE (S. E. Herscher and Brother, managers): Sol Smith Russell presented Hon. John Grigsby to S. R. O. 21. The Liliputians 29.==ITEM: Many compliments are paid THE MIRROR'S Christmas number.

ARKANSAS.

HOT SPRINGS.—OPERA HOUSE, (J. W. Van Vleit, manager): A Stranger in New York 13 to good house; audience pleased. A Milk White Flag 16; good house. Natural Gas 20. A Boy Wanted 22. U. T. C. 24. Miss Francis of Yale 27. Hanford-McLean Tyler co. 29.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): West's Minstrels 16-18 gave an excellent show to good business. Carroll Johnson and R. T. Jose, both great favorites here, were welcomed warmly. H. W. Frillman also was remembered by his admirers. Janet Waldorf 25. The Man from Mexico 29-31. A Parlor Match 29-31.==BURBANK THEATRE (Clark A. Shaw, manager): The Henderson co. in The Ironmaster and Our Regiment and the Leslie J Carter co. in Under the Dome drew largely 12-18. All Aboard 19. South Before the War 26.==ITEM: H. W. Frillman and Manager Wyatt, of the Los Angeles, had an Auld Lang Syne reunion during the minstrels' engagement here, having both been members of the once famous California Quartette.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B Bunnell, manager): The Conquerors 16, 17. New Haven Symphony concert 19 called out a large gathering. The work of the orchestra was most pleasing. Isadore Troostwyk, the concert master, was the soloist, playing a composition by Lalo. A Misfit Marriage to small house 20. The cast, headed by Max Figman, was fair. Slavin's Jubilee Singers packed the house 21. For the Christmas attraction Manager Bunnell will present Modjeska 26. Madame Modjeska has not appeared here in some years and there is every reason to expect a large and cultured gathering. The plays selected by vote are Mary Stuart and Macbeth for the evening performance. Williams and Walker 27. When London Sleeps 30, 31. Shenandoah Jan. 2, 3.==ITEMS: Considerable interest is felt in the coming production of Cowen's Rose Maiden, to be offered at the Town Hall, West Haven, Jan. 18. The soloists will be Mrs. S. S. Thompson, Miss Beers, Wallace Moyle, and Charles Mann.—It is reported that Lucille Saunders, the contralto, will sing the principal role in The American Beauty in London.—Several of the most prominent society women will act as patronesses for the song recital to be given by David Bispham at Harmonie Hall Jan. 11.—Herbert Witherspoon left the Castle Square Opera co. in order to devote his time to drawing-room engagements. He has on his list the names of the most prominent New Yorkers, and with his oratorio work will be kept occupied all the season.—William Faversham was entertained by his friends in Yale at the University Club while here 16, 17.—Charles Arthur, with A Misfit Marriage, was the guest of friends while here 20.—J. J. Rosenthal has sent very attractive Christmas souvenirs to his many friends here announcing his latest venture, Brown's in Town, which he will probably offer at the Hyperion before the season is over.

JANE MARLIN.

BRIDGEPORT.—PARK CITY THEATRE (G. B. Bunnell, lessee): The Girl from Paris 17 was scored by local press as poorly cast. A Misfit Marriage 21; business fair. Remember the Maine 22-24. Williams and Walker co. 26. Helena Modjeska 27.==SMITH'S THEATRE (Edward C. Smith, manager): Dan McCarthy presented The Rambler from Clare and The Pride of Mayo 15-17 to good-sized houses. Washburn's Minstrels 19-21 did satisfactory work to same sort of business. Gus Hill's New York Stars 22-24. Henry Chanfrau in Kit the Arkansas Traveler 26-28.==ITEM: Golden opinions still come from all sides praising the anniversary MIRROR.

W. P. HOPKINS.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shear, manager): The Little Minister 20 to large house; performance excellent. Washburn's Minstrels 22; performance good; crowded house. Hogan's Alley 27.

MERIDEN.—OPERA HOUSE (A. Delavan, manager): The Ivy Leaf 17; fair business. The Little Minister 20. Gayest Manhattan 22 to good business. McDoodle's Flats 24. Primrose and Dockstader's Minstrels 27.

SOUTH NORWALK.—HOYT'S THEATRE (I. M. Hoyt, manager): McDoodle's Flats 22. Hogan's Alley 28. McNulty's Visit 29.

PUTNAM.—OPERA HOUSE (George E. Shaw, manager): San Francisco Minstrels 23. Mason and Downs' U. T. C. 26. The Little Minister Jan. 20.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): The Little Minister 15. A Misfit Marriage 17 to light business. Modjeska 31.

FLORIDA.

TAMPA.—AUDITORIUM (John N. Phillips, manager): Wilbur-Kirwin Opera co. in The Merry War and Carmen 19, 20; fair houses; good performances.

GEORGIA.

WAYCROSS.—JOHNSON'S OPERA HOUSE (F. B. Trent, manager): Dark.

IDAHO.

POCATELLO.—OPERA HOUSE (H. B. Kinport, manager): The Frawley co. 15 in An Unconventional Marriage to fair house. The Span of Life 17; poor house; fair satisfaction. The Dazzler 19.

ILLINOIS.

GALESBURG.—AUDITORIUM (F. E. Berquist, manager): A Trip to Coontown 13 gave a good performance to small house. Standard Theatre co. 15-17 did good business, presenting A Girl from Chicago, Parted, and His Adopted Daughter. Human Hearts 19 gave a good performance to light house. A Modern Woodman (local) 23. The Prisoner of Zenda 26. Who Is Who 28. Under the Red Robe 29. The Sunshine of Paradise Alley 31. John Dillon Jan. 2. Gilhooley's Reception 4. Sowing the Wind 5. A Texas Steer 7.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): John L. Sullivan co. 15; good business; fair satisfaction. Holden Comedy co. 16, 17 in A Barrel of Money and The Denver Express; fair business and performances. Human Hearts 18; packed house; satisfaction given. E. L. Lee as the villain scored a hit. Kelly and Mason in Who is Who 25. McSorley's Twins 27.

ALTON.—TEMPLE THEATRE (Harrison and Caesard, managers): The Gay Matinee Girl 16; good house; excellent performance. A Turkish Bath 25.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): Dark.

INDIANA.

PLYMOUTH.—CENTENNIAL OPERA HOUSE (J. C. Corbin, manager): A Woman in the Case 15. The Mountain Hero 24, and Muldoon's Picnic 29 canceled by Manager Corbin. Bankson-Hart co. 19-24.

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FOR

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MASSACHUSETTS.

WALTHAM.—PARK THEATRE (Patrick and Reniger, managers): Alma Chester co. closed a successful week 17. Miles Ideal Stock co. 19-24 and Pitman Comedy co. 26-28 canceled. Estey's Minstrels 26.

MICHIGAN.

ANN ARBOR.—NEW ATHENS THEATRE (L. J. Liesmer, manager): John Griffith in An Enemy to the King 16, 17.

MANISTEE.—GRAND (Edward Johnson, manager): Cornell Concert co. in Vaudeville 12-17; performances fine; packed houses.

SAGINAW.—ACADEMY OF MUSIC (J. H. Davidson, manager): The Bride Elect 17. Jack and the Beanstalk 22.

FLINT.—STONE'S OPERA HOUSE (Stone and Thayer, managers): An Enemy to the King 15.

MINNESOTA.

ALBERT LEA.—OPERA HOUSE (W. F. Gage, manager): Tim Murphy in The Carpetbagger 13; good performance; fair house. O'Hooligan's Wedding 20. Scalchi Concert co. 30.

NEW YORK.

PORT JERVIS.—GRAND OPERA HOUSE (William A. Kadel, manager): R. A. Johnson's Comedy co. opened a three nights' engagement 22 in The Pilot's Daughter. J. B. Adams co. Jan. 2-4.

NORTH CAROLINA.

WILMINGTON.—OPERA HOUSE (S. A. Schloss, manager): As We See It 21 to small house; poor performance.

OHIO.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): W. F. Frame, Scotch comedian, 16 to fair audience under auspices of local club, Clan McDonald; he was cheered repeatedly, and the audience kept in continual laughter. Ward and Vokes in The Governors 17 to big house; last year they came here under patronage of Elks Local Lodge 55, and were kindly remembered this time. Week of 19 was filled by Brosnahan-Jackson co., opening with Only a Farmer's Daughter to large house. What Happened to Jones 4. The Little Minister 5.==ITEM: Tommy Evans, once an opera singer, is ill at his mother's home, at Girard, near here. His voice has failed him.

CANTON.—THE GRAND (M. C. Barber, manager): In Old Kentucky 14 pleased a fair audience. The Heart of Chicago 19 to good business. A Breezy Time 21; fair house. Boston Lyric Opera co. 26-31. Field's Minstrels Jan. 2. What Happened to Jones 7.==ITEM: The Boston Lyric Opera co. are laying off for a week, and are spending the time here.

OKLAHAMA TERRITORY.

PERRY.—OPERA HOUSE (Dulaney and Wadsworth, managers): London Gaiety Girls 22.

PENNSYLVANIA.

LEBANON.—FISHER ACADEMY OF MUSIC (Markley, Appell and Neeley, lessees; F. D. Coyle, manager): The Donovans' in Dewey's Reception in McFadden's Alley 15; good house; audience pleased. Brockway Concert co. 16; fair house. Tommy Shearer co. 19-24 in Only a Farmer's Daughter, Turned Up, Dangers of a Great City, and The Black Flag; business fair; inclement weather. Agnes Wallace Villa in The World Against Her 26. Slayton's Jubilee Singers 27. The Midnight Alarm 28.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): Maud Hillman co. in Charity Bess, Among the Pines, The Clipper, Special Delivery, Lights and Shadows, A Hidden Past, and The Broker's Daughter; business good; audiences pleased. Hogan's Alley 28.

BLOOMSBURG.—OPERA HOUSE (J. R. Fowler, manager): Hobson and co.'s U. T. C. 19; poor performance; small house.==ITEM: The Elks will initiate several new members 28.

MOUNT PLEASANT.—GRAND OPERA HOUSE (J. B. Goldsmith, manager): Old Southern Life 22; S. R. O.; good performance. U. T. C. 27. Peck's Bad Boy 29.

TEXAS.

SHERIDAN.—OPERA HOUSE (Ellsworth and Brents, managers): Creston Clarke, assisted by Adelaide Prince and an excellent co., presented The Ragged Cavalier 12 to good business; this was Mr. Clarke's first appearance on any stage in this play, but this fact did not fill the house as was anticipated, by reason of the inclement weather; it, however, added to the enthusiasm of the audience, and resulted in many curtain-calls and evidences of approval; sympathy and chivalry had a part in it all, for it was known that in the afternoon preceding the performance Miss Prince had been advised of the death of a brother in a railroad accident at Cypress, Tex., yet she appeared with even more charm and tenderness than would have been possible otherwise, perhaps. A Stranger in New York encountered miserable weather 17, but drew moderately well and pleased. Louise Brehany co. 19. Andrews Opera co. 19, 20. Lewis Morrison Jan. 5. Miss Francis of Yale 6.

WHY HE BROUGHT THEM BACK.

I strolled into a fruiterer's shop when I was out to-day,
To rest and have a gossip with the owner, Mr. Gray.
And while I talked of this and that, a boy came in the store
And laid a box of grapes upon the counter near the door.
"I do not care to buy, my lad," I heard the dealer say:
"If you have come to sell them, my stock came yesterday."
"Why, they belong to you, sir," was the little boy's reply,
And as he spoke I saw a tear come creeping from each eye.
"What do you mean?" the dealer said, "explain a little more."
"I pinched dem," said the lad, "dis mornin', jest outside yer door.
Me mudder told me never take what don't belong to me;
But say, I couldn't help it, mister, couldn't, 'cause yer see,
Before I 'ducked' from home me little sister, what was sick,
Says she, 'dear mudder, I want grapes an' den I'll get well quick.
I saw dem in a store wid plums an' peaches in a ring.
An', mudder, if I had some here, I wouldn't do a thing.'
Poor mudder, she was 'shy' on 'dough' an' sis' was lookin' tough;
An' I'd been 'stuck' wid 'extress' an' didn't have de 'stuff.'
Me mudder took in washin' an' she worked hard all de day,
An' so I takes a bundle home an' thought I'd get de pay.
De lady when I brought de clo'es said, 'sonny, it's too bad;
But come around to-morrow, an' I'll have de change, my lad.'
When I went 'round next day she'd 'skipped,' I mean she'd 'flew de coop;'
An' den we had no wealth fer grapes—grapes? not enough fer soup.
Poor mudder she was all 'broke up,' but made a 'bluff' an' smiled,
An' said, 'Oh, never mind, we'll get some money yet, my child.'
I saw her go into a room—another that was there—
I 'rubbered' an' I saw her cry an' heard her say a prayer.
I couldn't stand her worryin' an' sister longin' so,
I 'ducked' down town an' stood around' jest out dere in de snow.
To get a chance to 'sneak' 'em, when you looked de other way
I 'collared' 'em an' 'screwed' fer home—but I've brought 'em back to-day."
"But you need not return them," said the dealer in surprise;
"Your sister's very welcome." There was moisture in his eyes.
"Thanks, mister! but when I brought sis' de grapes, she'd gone away."
"I see, gone to the hospital," said kindly Mr. Gray.
"She'd gone away widout de grapes;" the dealer "yes?" did nod.
"An' had no use fer hospitals—she'd gone away to God."

JOHN D. GILBERT.

"WHO SHALL SAY?"

"Who knows the past and who can judge us right?"—*Meredith.*

"So Alice Lynthrope is dead!" The speaker glanced round the little greenroom where he and his fellow actors were waiting for rehearsals to begin.

"Dead! Is she?" asked a blond man, the handsome juvenile of the company. "Well, few persons can be so well spared."

"She was a clever actress," spoke up the comedian.

"That's nothing. On the stage no one is missed—a gap is scarcely made before it is filled," said the leading man sententiously. "There are numbers for each part and place. The dropping out of one is but the opening up of a chance for another."

"I rather liked her," said the first speaker, a kindly old man, one who had never been known to censure harshly.

"My dear boy, you would like any one!" drawled the juvenile twirling his mustache. "A colder woman I never met nor a closer."

"Much good her savings will do her now," said the old lady.

"And she may not be as cold in the next world," ventured the comedain, though no one heeded the ill-timed jest.

"A fellow's money is his own, to do with as he likes, I take it. If she preferred to fill her stocking, was it our affair?" demanded the leading man.

"She attended to business and interfered with no one," chimed in the soubrette.

The leadnig lady raised her eyes from her MSS, saying: "What a dreadful colorless life! In her place I should wish for death."

"It is supposed she took the wrong medicine in the dark."

The little soubrette shivered. "Poor thing! To die alone in the night!"

"Probably wou'd not have thanked any one for intruding," said the blond man. "I never saw any one liv so isolated, as if under a curse. Who knows anything about her? Except that she nipped and saved, satisfied to have her skirts bedraggled with rain and mud to her heels it she could but save five cents."

"True," agreed another. "I have seen her put up at hotels even the property boy would shun."

"To hear you one might imagine you nursed a grudge against the woman," said the old man, a little sharply.

"Or that your fascinations had failed to impress her!" laughed the leading man.

The juvenile man looked angry. "I was not rich enough for her. Pshaw! she was not my style, any way," he added with an impressive side glance to where the soubrette sat impatiently tapping her foot; but she only frowned still deeper.

"She lacked nothing in feeling or passion or she could never have been the artist that she was," said the leading man, thoughtfully.

"Mere counterfeit—she—"

"I should like to know her history," interrupted the leading woman. "Perhaps she had some great sorrow."

"As a girl, I believe" admitted the old gentleman.

"Crossed in love," suggested the comedian.

"Well, she would have been no angel to live with, so he may be congratulated on his escape!"

"Troubles sometimes change people," said the leading woman, adding sentimentally, "I was vastly different before my marriage."

"A hair of the dog that bites," whispered the leading man, "that I might restore you."

"You are foolish! Be quiet; I want to hear what they are saying."

The old gentleman was speaking. "The man was injured, or rather killed, I think, the day before that set for the marriage, but whatever the truth, it drove her on the stage, silent, embittered, self-contained."

"I think there was something awfully fascinating about her," said one of the younger men who had not spoken before. "She had a way of looking at a fellow every now and again as if—"

"Perhaps that is how she charmed those diamonds out of Quigg," laughed the heavy man, "not to mention others. She certainly had a passion for jewels. What did she do with them?"

"Sold them, I'll be bound," said the comedian. "I never saw her wear any and I played with her three years."

"In that time I'll wager you never heard her speak ill-naturedly of any one," exclaimed the soubrette, quickly. "The poor soul was unhappy in life; let us leave her in peace now."

"Who knows even if her death was accidental?" queried another.

"Who knows? Only she, and she has taken that secret with her also," said the old man, reverently.

"First act! All up to begin!" shouted the callboy from above, and in a moment the greenroom was left to silence. And from the wall the face of the one of whom they "knew nothing" looked down from its forgotten corner, as indifferent to praise or blame as its original had ever been.

. . . . . .

To an old-fashioned house, set far back in its garden, had come also the news that "Alice Lynthrope was dead."

An old woman held the letter in her wrinkled, trembling hand, while ever and again a mist gathered in her eyes, blurring the words before her failing sight.

"Think of me always," the writing ran, "as I was when you and John first knew me. Before the dreadful accident which changed the world for me. Do not adjudge me a coward to die I did not—I would not—till I could leave you both provided for—you and my beloved I am not deserting him, I am only going a little beyond, where I shall be able to understand things better. You are his mother—you can always think of him as your child—and that thought will save your heart from breaking. To see him as he is has killed my life. It is not death I am now facing; I died with the blow that robbed him of his reason."

And so the letter ended. Along the hall had come an uncertain, shuffling sound as of one walking without raising his feet. The old woman tried to smile.

"Ah, Ned, is that you? Are you going out into the garden?"

A white face peered in at the door. "Yes, yes," her son answered, a vacant, half-questioning look in his eyes. "Alice will be here soon, won't she? We are to be married, but I can't just remember when she said. But I shall be all right when I see her."

He passed his knotted hand half absently across his forehead, as he turned and went slowly out into the evening shadows, not waiting for the answer that welled up into his old mother's heart, paining it almost beyond endurance.

"Ah, my boy—my boy! Yes All right when you see her again."

ETHEL BARRINGTON.

IN A WAYSIDE ORCHARD.

June apples. They lay all around, thickly dotting the grass beneath the trees laden with fruit. Patches of light, flickering through, fell upon the cool green grass and over the figure of a girl, who lay flat upon her back, among the apples and wild violets. She gazed straight before her into the wide expanse of clear mellow sunlight, which made the fields look quite white. But in the orchard all was as shady as in some mountain dell.

Some distance from the girl lay an open book and, just out of reach, a common farm hand's horn.

A man entered noiselessly upon the velvet green. He paused, confused, before the vision of this white-clad figure, with masses of brown hair upon the emerald carpet.

"I fell out of the tree upon my back."

He stepped forward with great fear upon his face and would have lifted her, but she prevented him.

"No, don't! I've been lying here for two hours, because no one came and I couldn't reach my horn. I am trying to feel what it would mean to be helpless absolutely."

"Why?"

"Well, to decide between two paths. If I continue working, all very well; but I must be absolutely dependent upon myself. If I marry, I want to be taken care of. There is no happy medium for me."

"My dear child, if I could only carry you to the house! But I am afraid I might hurt you. Can you lie here a little longer, until I bring some help?"

"I could lie here forever. It's so strange to feel helpless. I tried to move my position in the tree and lost my balance. You know I read up here, with the apples, every afternoon." She smiled amusedly. Do you know the exquisite smile that some women have? It is worth a thousand other charms.

"I cannot move now; something is broken." Almost before she had finished he had gone flying over the grass toward the house, which lay away off in the distance of that mellow Junetide afternoon.

She closed her eyes for a moment and moved her fingers restlessly in the long grass. It was sweet to be alone. She had got used to the pain long ago, and only an occasional sharp twinge reminded her of her injury

Suddenly there rang out upon the still Summer air the sound of her name, intermingled with the beat of horses' hoofs upon the soft earth. A flush overspread her face an instant and then left her white again Soon the newcomer was beside her, kneeling upon the grass. She looked at him a minute, then placed her hand upon his shaggy, manly head. He spoke with that humble sweetness that some men have, as though apologizing for their own being.

"You dear woman, you are ill?"

"No. Why are you here?"

"I heard you were going back to-morrow. I have come to lay myself at your feet. I need you, dear; do not go away from me! Come to my home in the forest and fill up the void in my life that you alone can fill!"

At this last the tears rose to her eyes and she turned away her head. It was always so. The indefinite something that she had craved so long—she could supply it to many; but to her, no one. For herself, nothing. She gave of her affection freely, and of her sympathy that jewel of jewels, too. But her petitioners went on their way without giving her the great inexplicable which she needed. Once she had stood in a rain soaked April twilight, knee deep in the damp red clover that filled the air with sweetness With the sound of tired birds in the meadow came a great song through the earth to her. She looked up, and afar off stood a man, his strong arms outstretched; but she could not go to him because the river flowed between. In his face she had seen her peace.

. . . . . .

Across the shadowed grass the man who had begged her love departed. His horse's bridle hung loosely over his arm, but he held his head up, though his face was white. Men can always seek.

From the opposite direction echoed the sound of voices, and another man afar off came from the house with cushions and wraps. Men can always help.

One was afraid to help her; the other so dependent upon her will that she ruled him as a child. The man who could take her in his arms as he would an infant and carry her to a place of rest, he was away—over the river. In the apple orchard, her eyes watching one, her ears hearkening to the other's approach, lay the girl, with her hands quite limp at her sides. With the feeling of one who sits by the sea and watches it roll afar off, until the line of sky and water meet; each little wave, on, on, until one's arms are outstretched with the longing to cross it!

But the sea is as strong as custom, and women are helpless.

CORINNE PARKER.

PROPS! HO, PROPS!

Yes, you might shout "Ho, Props!" till your scene was over, but that genial genius would only reply, echo like, from the far-off property room, "a-a-right," and that ended the conversation unless you went after the voice and seized the necessary props you'd yelled for vainly. How the good Lord—and an incompetent stage-manager—ever allowed the pastry-faced, loose-lipped, obstinate cuss to *be* "Props" was one of the things unknown to the sense of man, or woman either, for that matter.

A harde working stock company in a melodrama loving town has troubles enough of its own, surely; and our props was the head and front of all offending. His ideas of the ancient and the modern were ludicrous. For instance, one would say to him during rehearsal: "Now, props, old man [the old man was a sop to Cerberus], this is a double-handled loving cup—see? The Baron uses it to celebrate his daughter's betrothal, and it's spoken of specially."

"A-a-right, sir," says Props.

You mistrust, and yet nothing must show of your mistrust, as ye player Queen vaguely says. And when night comes, and you are momentarily expecting the cue for your entrance with the loving cup—cue, "Our daughter's health." "Here, sire, is your ancestral goblet—drink deep," is what you should reply; but Props at the last gasp thrusts into your hands a modern plated sugar bowl and says, "Best I can do to-night, sir—a-a-right to-morrow." You murmur curses not loud but deep, and hide the plated fraud in your scarf and give the irate Baron fits in presenting it.

Props' greatest admiration was for a dauby old painted vase—drab ground and big yellow flowers of no particular member of the floricultural race painted thereon. This abomination would appear in every interior scene. You might spot it on the mantelboard of the drawing room or the lowly wooden shelf of the kitchen, and you might—first looking cautiously about to see that Props was nowhere around—throw it viciously and violently into space at the back of the stage, sighing with relief at its disappearance. But, lo! when the scene opened, and you were forming a picture of elegance and ease—foot on fender, red firelight playing around your meditative or cheerful countenence—there would be that nightmare of a vase placidly staring at you from its elevated position, and with a hopeless, Lord-help-me-through sigh you'd try to forget it. There was a scarf, or drape, or table cover or portière, that he also loved. It was his joy and pride to hang it somewhere in all sorts and conditions of plays. It ruined many big scenes, but it was the inevitable. An ecru lace with stripes of Roman scarf mixed in—"A work of art," said Props, proudly. But this piece of artfulness ('scuse the bad pun!) laid low all through the quiet scenes between lovers, or soubrettes and comedian scenes. And when the outraged husband got his innings with the outraging leading lady—then the scarf came grand. It would be draped gracefully over the end of the lounge, and when the leading man would explain in grand passion, "What have you done, vile woman—wrecked my life, dishonored our offspring—laid my honor in the dust—low—low as yourself!" his foot would catch in the scarf, the fringed edge would cling to the lounge (half-hammered-in tacks), and down would come the outraged husband enveloped in the classic "work of art," and down would come the curtain with derisive howls from the audience.

What other beloved objects Props cherished history sayeth not, but we always dreaded the "Venetian"—yes, it was called that for short—it was so often alluded to by the crowd, who one and all loathed and detested it. Poor old thing! How such a beautiful antique ever reached such a depth of degradation goodness knows. A mirror—or at least the frame of one—and it was seen in the halls of the great or the cottage of the poor and sometimes honest peasant. It generally hung on a very long, rusty nail driven into the centre back piece, and wobbled about whenever a door would open or shut. It never meant to do wrong, I am sure, but its unholy influence on the regular gallery boys was awful. They were a sporty lot, and you would hear them making bets as to whether the first old man—or heavy lead—(the latter for choice, 'cos he was the villun) would get his head split open by its certain fall. But Props, bless your heart, Props was sure of its innocence, and when adjured to fix it more firmly would say: "Lor, sir, she's a-a-right, she is; she won't fall on no one, and if she did, why, she's only silver paper in her inside, and would hurt no one 'cept with her antique frame." But we used to think it would be more by the agility of the actor than the aim of the mirror if he was not laid low.

Our first low comedy man called it Bigotry and Virtue, as a play on Bigotry and Virtu, because the first was so rotten and the latter so *rare;* but he was a discontented fellow anyway.

Props went on on occasions "when the cast was not a full one," for odd things. Twice he spoke a speech. The first time was in a big and important production—an army play. Props was to be a sentry with one line—"Hark, the gun."

He went about for four days saying it to himself. No properties could we get and every man was his own property man. You'd say: "Here, Props, quick! I want a letter." "Hark, the gun!" said Props. Or, "Here, hurry up, for heaven's sake! Give me the card and tray." "Hark, the gun!" and so on; and when the night came the gun was fired for the first time. Props, who was on a high rock, jumped three feet in the air and yelled: "*What the hell's that!*"

The next time he was a jailer—a friendly jailer who is anxiously interrogated by an imprisoned Earl as to how his—the Earl's—wife took the news of his incarceration. Props had to reply "She bore it, my Lord, with Spartan fortitude."

It was thus at night. The Earl: "How looked she? What said she? Ah, good jailer, how bore she it?"

Props was rattled at the Earl's impetuous flow of words. He gasped, floundered about for a second or two, and then blurted out: "My Lord, she bored it with sporting gratitude!" Poor Props! that ended his career as an actor, and left him a simple and fraudulent perverter of the sacred truth as "Props! ho, Props!" forever more.

CARRIE LEE STOYLE.

AN INTERESTING LITIGATION.

The case of Louis Shea against the New England Stock Dramatic company has not yet been finally disposed of. It is claimed by the representative of the company, Mr. Bredwell, that a contract was made with Shea to join the company on trial, and if the trial proved satisfactory he was to remain. Mr. Shea made his first appearance with the company at Corning on Dec. 5. After two performances it was decided by the management that he was not satisfactory, and he was accordingly notified to that effect and one week's salary was offered him, which he refused, claiming $96.25 salary and $200 damages.

Mr. Bredwell refused to pay the amount claimed by Shea, who went to a Justice of the Peace and brought action against the company for the amounts named. An attempt was made to attach the company's share of the box-office receipts on the night of Dec. 7, but as the total receipts for the day's sale was only $25 it was retained by the theatre management. Mr. Shea then secured the services of a lawyer, who summoned Messrs. Bredwell and Sternberg before a Justice of the Peace on the charge of refusing to turn over the box-office receipts. The charge was afterward withdrawn by Mr. Shea's attorney.

When the case was tried by the Justice of the Peace the jury rendered a verdict in favor of Shea for $96.25, salary claimed, but no damages. The action will be appealed. As soon as this was disposed of Mr. Shea was arraigned in a police court charged by the company with having committed perjury in the oath which he took in order to secure the attachment he held against the receipts of the company. The case was put over and Mr. Shea's attorney went on his bond for $200 required by the Recorder. Messrs. Bredwell and Sternberg have brought an action against the Justice in Supreme Court.

CUES.

Marie Laurens has been spending the holidays with friends in New York and Worcester, Mass., and has not been ill, as has been reported. She rejoined the Waite Opera company in Lancaster, Pa., yesterday (Monday).

Mrs. E. H. Sothern sailed on the *Lucania* on Saturday to spend the Winter in the South of France. Mrs. Sothern has been quite ill with the grip and came very near having pneumonia, so she has abandoned the stage for the Winter.

Clarence Eddy, the well-known organist, formerly of Chicago, but now of Paris, has just arrived in this country and is making a professional visit to the various cities in the East and West.

Loe Stern, the 'cellist, sails on the *New England*, of the Dominion Line, from Boston on Jan. 4. He goes to England to fill professional engagements there and will return to America in about two months.

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DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BACHELOR'S HONEYMOON (M. V. McGeary's: Pittsburg, Pa., Dec. 26-31.
A Bachelor's Honeymoon (Ward and Sackett's): Corsicana, Tex., Dec. 27, Waco 28, Belton 29.
A BOY WANTED (Western): Blaney and Vance, mgrs.): Seattle, Wash., Jan. 2-7.
A BUNCH OF KEYS (Gus Bothner, mgr.): Oakland, Cal., Dec. 26-31.
A CONTESTED WOMAN: Grand Forks, N. Dak., Dec. 28, Crookston, Minn., 29.
A COUNTRY MERCHANT (Chas. Cowles): Portland, Me., Dec. 26-28.
A DANGEROUS MAID: New York city Nov. 14-Jan. 7, Boston, Mass., 9-14.
A DAY AND A NIGHT: Buffalo, N. Y., Dec. 26-31.
A GRIP OF STEEL: Chicago, Ill., Dec. 26-Jan. 14.
A GUILTY MOTHER (Henry Myers, mgr.): Terre Haute, Ind., Dec. 30, 31.
A HIGH BORN LADY (Clifford and Huth): Chicago, Ill., Dec. 25-31, Milwaukee, Wis., Jan. 2-7, Chicago, Ill., 9-14.
A HIRED GIRL (Eastern: Blaney and Vance, props.: W. S. Butterfield, mgr.): Decatur, Ind., Dec. 27, Richmond 28, Newcastle 29, Muncie 30, Marion 31.
A HIRED GIRL (Southern): McKinney, Tex., Dec. 27, Denison 28, Sherman 29, Bonham 30, Gainesville 31.
A HOT OLD TIME (The Rays): New York city Dec. 26-31.
A JAY TOWN (Ed F. Jerome, prop. and mgr.): Taunton, Mass., Dec. 26, 27, New Bedford 28, 29, Worcester 30, 31, Springfield Jan. 2-4, Hartford, Conn., 5-7, New Britain 9, 10, Bristol 11, 12, Waterbury 13, 14.
A JOLLY LOT: E. Liverpool, O., Dec. 26, 27.
A MILK WHITE FLAG (Thos. W. Ryley, mgr.): St. Louis, Mo., Dec. 25-31.
A MISFIT MARRIAGE: Elizabeth, N. J., Dec. 26, Trenton 31.
A NIGHT AT THE CIRCUS: Bedford, Ind., Dec. 27, Sigmore 28, Columbus 29, Frankfort, Ky., 30.
A PARLOR MATCH (W. M. Gray, mgr.): Los Angeles, Cal., Dec. 29-31.
A ROMANCE OF COON HOLLOW (Geo. W. Gaston, mgr.): San Francisco, Cal., Dec. 26-31.
A RUNAWAY GIRL: New York city Sept. 12—indefinite.
A SECRET ENEMY: Worcester, Mass., Dec. 26-31, Boston Jan. 2-7.
A SPRING CHICKEN: Hartford, Conn., Dec. 29-31.
A STRANGER IN NEW YORK: St. Louis, Mo., Dec. 26-31.
A STRANGER IN NEW YORK: Belton, Tex., Dec. 27, Navasota 28, Houston 29, Galveston 30, Brenham 31.
A TEXAS STEER (Katie Putnam): Lexington, Ky., Dec. 27, Charleston, W. Va., 28, Portsmouth, O., 29, Marion 30, Lima 31, Sandusky Jan. 2, No. Baltimore 3, Huntington, Ind., 4, Danville, Ill., 5, Galesburg 7, Davenport, Ia., 8, Washington 9, Ottumwa 10, Burlington 11, Hannibal, Mo., 12, Quincy, Ill., 13, Canton 14.
A TRIP TO CHINATOWN: Topeka, Kan., Dec. 27.
A TURKISH BATH (Fred W. Bayley, mgr.): Charleston, S. C., Dec. 26, Savannah, Ga., 27, Valdosta 28, Jacksonville, Fla., 29, Albany, Ga., 30, Wilmington, N. C., Jan. 2, Raleigh 4, Durham 5.
A TURKISH BATH (H. M. Blackaller, mgr.): Rock Island, Ill., Jan. 1.
ADAMS, MAUDE: Philadelphia, Pa., Dec. 26-31.
AFTER THE WAR (Travers-Vale, Director): West Point, Ala., Dec. 27, Aberdeen 28, Okolona 29, Tupelo 30, Oxford 31.
ALCAZAR STOCK (Belasco and Thall, mgrs.): San Francisco, Cal.—indefinite.
ALL A MISTAKE (Parker and Coombe, mgrs.): Washington, D. C., Dec. 26-31, Philadelphia, Pa., Jan. 2-7.
ALLEN THEATRE: Tupper Lake, N. Y., Dec. 26-31.
ARNOLD PLAYERS: Newberry, S. C., Dec. 26-28, Laurens 29-31.
ARTHUR, JULIA (A. H. Canby, mgr.): New York city Oct. 31-Dec. 31, Brooklyn, N. Y., Jan. 9-21.
AT GAY CONEY ISLAND (Miller and Freeman, mgrs.): St. Paul, Minn., Dec. 25-31, Minneapolis Jan. 2-7.
AT PINEY RIDGE (W. C. Anderson, mgr.): Burlington, Ia., Dec. 27.
AUBREY DRAMATIC CO.: Sandusky, O., Dec. 26-31, Lima Jan. 2-7.
BACK ON THE FARM: St. Augustine, Fla., Dec. 27, Palatka 28, Ocala 29, Gainsville 30, Fernandina 31.
BALDWIN-MELVILLE (Walter S. Baldwin, mgr.): Dallas, Tex., Dec. 26-31.
BARBOUR THEATRE: Garrett, Ind., Dec. 26-31.
BECAUSE SHE LOVED HIM SO: Boston, Mass., Nov. 28—indefinite.
BELL, DIGBY: Nashville, Tenn., Dec. 26-28, Columbus, O., 29-31.
BENNETT-MOULTON (A. Earl Burgess, mgr.): Orange, N. J., Dec. 26-31, Plainfield, Jan. 2-7, Hartford, Conn., 9-14.
BENNETT-MOULTON (B.; E. K. Moulton, mgr.): Brockton, Mass., Dec. 26-Jan. 7, Fall River 9-16.
BRENNAHAN-JACKSON COMEDY (Charles J. O'Neil, mgr.): Cumberland, Ind., 26-31.
BRYAN COMEDIANS: Belvidere, Ill., Dec. 26-31, Elgin Jan. 2-7.
BURRILL COMEDY (Charles W. Burrill, mgr.): Nashua, N. H., Dec. 26-31, Taunton, Mass., Jan. 2-7, River Point, R. I., 9-14.
BYRNE BROS.: Pittsburg, Pa., Dec. 26-31.
BYRON, OLIVER: Scranton, Pa., Dec. 26-28, Allentown 29, Reading 30, 31, Wilkes-Barre Jan. 2-4, Elmira, N. Y., 5, Olean 6, New Castle, Pa., 7, Youngstown, O., 9-11, Wheeling, W. Va., 12-14.
CAMERON CLEMONS (Arnold Wolford, mgr.): Williamsport, Pa., Dec. 26-31.
CARPENTER, FRANKIE (George K. Robinson, mgr.): Haverhill, Mass., Dec. 26-31, Lawrence Jan. 2-7, Nashua, N. H., 9-14.
CASEY'S WIFE: Macon, Ga., Dec. 30.
CASTLE SQUARE THEATRE (J. H. Emery, mgr.): Boston, Mass., Aug. 9—indefinite.
CATHERINE (Charles Frohman): New York city Oct. 24-Jan. 7.
CHANFRAU, HENRY T.: Bridgeport, Conn., Dec. 26-28.
CHASE-LISTER THEATRE: Arkansas City, Kan., Dec. 26-31, Wellington Jan. 2-7.
CHATTANOOGA (Eastern; Jay Simms, mgr.): Paterson, N. J., Dec. 26-28, Hoboken 29-31.
CHESTER, ALMA (O. W. Dibble, mgr.): Chelsea, Mass., Dec. 26-31, Westfield Jan. 2-7.
CLARKE, CRESTON (H. Willard Storm, mgr.): Brenham, Tex., Dec. 27, Calvert 29, Bryan 30, Galveston 31.
CLARKE, HARRY CORSON (Sanford B. Rickaby, mgr.): Omaha, Neb., Dec. 25-29, Fremont 30.
CLEMENT, CLAY (John Henry Martin, mgr.): Memphis, Tenn., Dec. 26-28, Nashville 29, 30, Bowling Green, Ky., 31, Louisville Jan. 2-4, Mt. Sterling 5, Winchester 6, Lexington 7, Danville 9, Frankfort 10, Paris 11, Portsmouth, O., 12, Charleston, W. Va., 13, Wheeling 14.
COGHLAN, CHARLES: Toronto, Can., Dec. 26-31, Brooklyn, N. Y., Jan. 2-7.
COLUMBIA THEATRE STOCK (M. J. Jacobs, mgr.): Newark, N. J., Nov. 21—indefinite.
CONNORS, HARRY (Hoyt & McKee, mgrs.): St. Louis, Mo., Dec. 26-31.
CORSE PAYTON COMEDY (E. M. Gotthold, mgr.): Troy, N. Y., Dec. 19-31, Schenectady Jan. 2-7.
CORSE PAYTON STOCK (David J. Ramage, mgr.): Wilmington, Del., Dec. 26-31, Allentown, Pa., Jan. 2-7, Elizabeth, N. J., 9-14.
CRANE, WM. H.: New York city Nov. 21—indefinite.
CUBA'S VOW (Harley Merry, mgr.): Grand Rapids, Mich., Dec. 25-28, Dowagiac 29, Niles 30, Elkhart, Ind., 31, Chicago, Ill., Jan. 1-7.
CUMMINGS, RALPH: Cleveland, O., Dec. 26-31, Detroit, Mich., Jan. 2-7, Cleveland, O., 9-21.
CUMBERLAND '61: Albany, N. Y., Dec. 26, 27, Troy 28, 29, Poughkeepsie 30, Elizabeth, N. J., 31, New York city Jan. 2-4.
DAILEY STOCK: Fresno, Cal., Dec. 26-31.
DARKEST RUSSIA (Zoellner and Jepson, mgrs.): Newton, Kan., Dec. 27, Emporia 28, Topeka 29, Falls City, Neb., 30, Nebraska City 31.
DAUGHTERS OF THE POOR: Philadelphia, Pa., Dec. 26-31.
DEVIL'S AUCTION (Chas. H. Yale, mgr.): Newark, N. J., Dec. 26-31.
DEVIL'S ISLAND (J. H. Wallick, mgr.): Baltimore, Md., Dec. 26-31.
DONNELLY STOCK: New York city Aug. 25—indefinite.
DONOVANS, THE: Harrisburg, Pa., Dec. 26, 27, Scranton 28, 29.
DOWN IN DIXIE: Philadelphia, Pa., Dec. 26-31.
DREW, JOHN: Brooklyn, N. Y., Dec. 26-Jan. 9.
EARLE, GRAHAM (Western; C. H. Rossham, prop. and mgr.): Galena, Kan., Dec. 25-31.
ELDON COMEDIANS: Hartford City, Ind., Dec. 26-31.
ELROY STOCK: Waterbury, Conn., Dec. 26-31, New Britain Jan. 2-7.
EMPIRE STOCK (Frohman): Philadelphia, Pa., Dec. 19-31.
ERWOOD STOCK: Belle Vernon, Pa., Dec. 26-31.
FABIO ROMANI (Aiden Benedict, mgr.): Trenton, Mo., Dec. 27, Cameron 28, Carrollton 29, Mexico 30, Columbia 31, Centreville, Ia., Jan. 2, Newton 4, Des Moines 5-7.
FAUST (Callahan's): Fall River, Mass., Dec. 26, 27.
FAUST (White's): Dayton, O., Dec. 27, Wapakoneta 28, Galion 29, Shelby 30, Wooster 31, Youngstown Jan. 2, Salem 3, Alliance 4, Akron 5, Beaver Falls, Pa., 6, Rochester 7, Kent, O., 9, New Philadelphia 10, Millersburg 11, Coshocton 12, Steubenville 13, Canal Dover 14.
FERRIS COMEDIANS (Dick Ferris, mgr.): Sioux City, Ia., Dec. 26-31, Joplin, Mo., Jan. 2-7, St. Joseph 9-14.
FISKE, MRS. (Charles E. Power, mgr.): Brooklyn, N. Y., Dec. 26-31.
FOR HER SAKE (Edwin Gordon Lawrence): Sam C. Miller, mgr.): Chicago, Ill., Dec. 25-Jan. 7.
FRAWLEY COMPANY (Whiting Allen, bus.-mgr.): Grand Junction, Col., Dec. 27, Leadville 28, Cripple Creek 29, Pueblo 30, Colorado Springs 31, Kansas City, Mo., Jan. 2-7.
FRENCH, H. E.: McLeod, N. W. T., Dec. 27, Lethbridge 28-30, Great Falls, Mont., 31, Butte Jan. 2-7, Anaconda 9-14.
FROST STOCK: Kingston, Ont., Dec. 26-31.
FULLER, ETHEL: Hamilton, Ont., Dec. 26-31
GARRY OWEN (L. H. Frost): Pullman, Ill., Dec. 28.
GIBNEY-HOEFFLER (Jack Hoeffler, mgr.): Beaver Falls, Pa., Dec. 26-31, Meadville Jan. 2-7, Erie 9-14.
GILHOOLEY'S RECEPTION (Walter J. McDonald, mgr.): Morrison, Ill., Dec. 27, Fulton 28, Rock Island 29, Moline 30, Davenport, Ia., 31, Galena, Ill., Jan. 2, Canton 3, Galesburg 4, Bushnell 5, Macomb 6, Quincy 7, Mt. Sterling 9, Jacksonville 10, Petersburg 11, Roodhouse 12, Carrollton 14.
GILLETTE, WM.: Austin, Tex., Dec. 27, Galveston 28, 29, Houston 30.
GLENN, SAMUEL W.: Manchester, N. H., Dec. 29-31.
GOODWIN, NAT: Boston, Mass., Dec. 12-31.
GOODWIN AND LAWRENCE STOCK: Butler, Pa., Dec. 26-28.
GORDON, EVELYN: Tuscaloosa, Ala., Dec. 26-31.
GORMAN BROS. (Mr. Beane from Boston): Salem, Mass., Dec. 26, Southbridge 27, Wallingford, Conn., 28, Derby 29, Thomaston 30, Danbury 31, Yonkers, N. Y., Jan. 2, Sing Sing 3, Belvidere, N. J., 4, Wilkes-Barre, Pa., 5-7.
GREAT GOTHAM STOCK: Reading, Pa., Dec. 26-31.
GREENE, JOSEPH: Newburgh, N. Y., Dec. 26-31.
GRIFFITH, JOHN: Orillia, Can., Dec. 27, Barrie 28, Berlin 29, Galt 30, St. Catherines 31, Toronto Jan. 2-7.
HACKETT, JAS. K.: Brooklyn, N. Y., Dec. 26-31.
HADLEY-BARLOWE: Woodstock, N. B., Dec. 26-31.
HANFORD, CHARLES B.: Little Rock, Ark., Dec. 27, 28, Hot Springs 29.
HARRIGAN, EDWARD, AND BOB FITZSIMMONS: Pittsburg, Pa., Dec. 26-31.
HASWIN, CARL A.: Elizabeth, N. J., Dec. 26.
HAVE YOU SEEN SMITH (Frank Gray, mgr.): Cincinnati, O., Dec. 25-31.
HERNE, JAS. A. (Wm. B. Gross, mgr.): Washington, D. C., Jan. 16-21, Baltimore, Md., 23-28.
HILLMAN, MAUD (Winthrop G. Snelling, mgr.): York, Pa., Dec. 26-31, Harrisburg Jan. 2-7.
HIMMELEIN'S IDEALS (John A. Himmelein, mgr.): Reading, Pa., Dec. 26-Jan. 7, Wilmington, Del., 9-14.
HOGAN'S ALLEY (Gilmore and Leonard: Eugene Wellington, mgr.): Stamford, Conn., Dec. 27, So. Norwalk 28, Danbury 29, Bridgeport 30, 31.
HOGAN'S ALLEY (Western: Gilmore and Leonard: Belcher and Henessy, mgrs.): Vancouver, B. C., Dec. 26, Nanaimo 28, Victoria 29, Port Townsend, Wash., 30, Everett 31, Tacoma Jan. 1, 2, Ellensburgh 4, No. Yakima 5, Pendleton 6, Walla Walla 7, Colfax 9, Moscow 10, Spokane 11, 12, Wallace 13, Missoula, Mont., 14.
HOUGHTON STOCK: Binghamton, N. Y., Dec. 26-31.
HOW HOPPER WAS SIDE TRACKED: Seattle, Wash., Dec. 26-31.
HUMAN HEARTS (W. E. Nankeville, mgr.): Paris, Ind., Dec. 27, Danville 28, Kankakee 29, Elgin 30, Janesville, Wis., 31.
HUMPTY DUMPTY: Scranton, Pa., Dec. 27, Wilkes-Barre 28, Carbondale 29, Schenectady, N. Y., 30, Saratoga Jan. 1, Saugerties 2, Hudson 3, Poughkeepsie 4, Tarrytown 5, Yonkers 6, Elizabeth, N. J., 7.
HUNTLEY-JACKSON: Norristown, Pa., Dec. 26-31.
IN OLD KENTUCKY: Chicago, Ill., Dec. 25-Jan. 7, Cincinnati, O., 9-14.
IRWIN, MAY: New York city Nov. 7—indefinite.
JAMES-KIDDER-WARDE (Wagenhals and Kemper, mgrs.): Denver, Col., Dec. 25-31, Cripple Creek Jan. 1, Leadville 2, Colorado Springs 3, Pueblo 4, Trinidad 5, Las Vegas, N. M., 6, Phœnix, Ariz., 9-14, Los Angeles, Cal., 16-21.
JEFFERSON COMEDY: Portland, Me., Dec. 26, Manchester, N. H., 28.
JOHNSON COMEDY (R. A. Johnson, mgr.): Carbondale, Pa., Dec. 26-31.
JOHN MARTIN'S SECRET: Louisville, Ky., Dec. 26-31.
KELCEY-SHANNON (Samuel F. Kingston, mgr.): Louisville, Ky., Dec. 26-28, Lexington 29, Owensboro 30, Evansville, Ind., 31, Nashville, Tenn., Jan. 2-4, Memphis 5-7, New Orleans, La., 9-14.
KENNEDY PLAYERS (P. R. Loveland, mgr.): Oswego, N. Y., Dec. 26-31.
KING, CHAS.: Donaldsonville, La., Dec. 26-31, Thibideaux Jan. 1, 2, Houma 3, 4, Franklin 6, Jeanerette 7.
KING DRAMATIC (N. Appell, mgr.): McKeesport, Pa., Dec. 26-31, Wheeling, W. Va., Jan. 2-7, Parkersburg 9-14.
KLIMPT-HEARN (Sol Brannig, mgr.): Charleston, S. C., Dec. 26-31, Jacksonville, Fla., Jan. 2-7, Mobile, Ala., 9-14.
KNOBS O' TENNESSEE: Indianapolis, Ind., Dec. 26-28, Dayton, O., 29-31, Hamilton Jan. 2, Piqua 3, Greenville 4, Marion, Ind., 5, Anderson 6, Detroit, Mich., 9-14.
LESLIE, LEONA: Lisbon Falls, Me., 26-28.
LEWIS, DOROTHY: Portland, Ore., Dec. 30-31, Pendleton Jan. 2, La Grande 3, Boise, Id., 4, Ogden, U., 7, Salt Lake City 9-11, Denver, Col., 15-22.
LILIPUTIANS, THE: Jacksonville, Fla., Dec. 27, Macon, Ga., 28, Montgomery, Ala., 29, Mobile 30, 31.
LORRAINE, OLGA: Marysville, Kan., Dec. 27, Seneca 30, Horton Jan. 2, Holton 3.
LYCEUM STOCK (Frohman): New York city Nov. 21—indefinite.
MACAULEY AND PATTON: Titusville, Pa., Dec. 26-31.
MACDOWELL, MELBOURNE (Ben Stern, mgr.): Syracuse, N. Y., Dec. 27, 28.
MACK, ANDREW (Charles H. Greene, mgr.): Jersey City, N. J., 26-31, Harlem, N. Y., Jan. 2-7.
MADISON, MARIE (Alfred Rowland, mgr.): Huntsville, Ala., Dec. 26-28.
MCCARTHY, DAN'L (H. J. Campbell, mgr.): Manchester, N. H., Dec. 26-28.
M'DOODLE'S FLAT: Worcester, Mass., Dec. 26-31.
MCFADDEN'S ROW OF FLATS: Chicago, Ill., Dec. 26-31.
MCNULTY'S VISIT (G. W. Fursman, mgr.): So. Norwalk, Conn., Dec. 27, Greenwich 28, Bridgeport 29-31.
MCSORLEY'S TWINS (W. B. McCallum, prop.; A. H. Westfall, mgr.): La Salle, Ill., Dec. 27, Ft. Madison, Ia., 28, Keokuk 29, Quincy, Ill., 30, Hannibal, Mo., 31.
MANSFIELD, RICHARD: Chicago, Ill., Dec. 5-Jan. 7.
MANTELL, ROBERT B. (M. W. Hanley, mgr.): Ottawa, Can., Dec. 26-28, Brockville 29, Kingston 30, Belleville 31, Toronto Jan. 2-7, St. Catherines 9-14.
MARLOWE, JULIA: Indianapolis, Ind., Dec. 26-28, Decatur, Ill., 29, Bloomington 30, Ft. Wayne, Ind., 31.
MARTELL MERRY MAKERS: Oakland, Cal., Dec. 28-31, Santa Ana Jan. 5-7, San Diego 8-10, San Bernardino 12-14, Santa Barbara 15-17, Pomona 19-21.
MATHEWS AND BULGER (Dunne and Ryley, props.): Detroit, Mich., Dec. 26-31.
MAXAM AND SIGHTS: Paw Paw, Mich., Dec. 26-31.
ME AND JACK: Paris, Tex., Dec. 27, Ft. Smith, Ark., 28, Ft. Scott, Kan., 30.
MILES IDEAL STOCK (Frank Lee Miles, mgr.): Fitchburg, Mass., Dec. 26-31.
MILLER, HENRY: Rochester, N. Y., Dec. 26-28, Buffalo 29-31.
MISS FRANCIS OF YALE (Brenton Thorpe, mgr.): Little Rock, Ark., Dec. 26, Hot Springs 27, Pine Bluff 28, Texarkana, Tex., 29, Marshall 30, Longview 31, Shreveport, La., Jan. 2, Tyler, Tex., 3, Greenville 4, Denison 5, Sherman 6, Dallas 7.
MISTAKES WILL HAPPEN: Butte, Mont., Dec. 26-31.
MODJESKA (John C. Fisher, mgr.): New Haven, Conn., Dec., 26, 27, Waterbury 28, Hartford 29, Middletown 30, New London 31.
MONROE, GEO.: Lowell, Mass., Dec. 26, 27.
MORGAN, COURTENAY: Monroe, Mich., Dec. 26-31.
MORTIMER, CHARLES (C. Y. Parsons, Mgr.): Chambersburg, Pa., Jan. 2-7, Piedmont, W. Va., 9-14.
MURPHY, JOSEPH: Boston, Mass., Dec. 26-31.
MURPHY, TIM (T. E. Saunders, mgr.): Atchison, Kan., Dec. 27, Topeka 28, Weir City 30, Pittsburg 31, Joplin, Mo., Jan. 1, Sedalia 2, Ft. Scott, Kan., 3, Beatrice, Neb., 5, Nebraska City 6, Lincoln 7, Denver, Col., 9-14.
MURRAY AND MACK (Finnegan's Ball; Joe W. Spear, mgr.): Denver, Col., Dec. 18-31.
MURRAY COMEDY: Crawfordsville, Ind., Dec. 26-31.
MYERS-LEYBOURNE (Will R. Myers, mgr.): Shenandoah, Pa., Dec. 26-31, Pottsville Jan. 2-7.
MY FRIEND FROM INDIA (Harry B. Earle, mgr.): Nashville, Tenn., Dec., 26-28, Memphis 29-31.
MY FRIEND FROM INDIA (Walter Perkins): Peoria, Ill., Dec. 25, Champaign 26, Lafayette, Ind., 27, Logansport 28, Anderson 29, Richmond 30, Middletown, O., 31, Cincinnati Jan 2-7, Xenia 9, Chillicothe 10, Circleville 11, Dayton 13, Urbana 14.
MYRKLE AND HARDER (Joe G. Glasgow, mgr.): Cordele, Ga., Dec. 26-28, Savannah 29-31.
NATURAL GAS: Kansas City, Mo., Dec. 26-31.
NEILL STOCK: Cincinnati, O., Sept. 25—indefinite.
NELSON, HAROLD (Joseph Roberts, mgr.): Winnipeg, Man., Oct. 24—indefinite.
NETHERSOLE, OLGA: Providence, R. I., Dec. 26-31.
NEW ENGLAND STOCK: Utica, N. Y., Dec. 26-31, Amsterdam Jan. 2-7, Troy 9-14.
NEW YORK STOCK (H. B. Hooper, mgr.): Towanda, Pa., Dec. 26-31, Hornellsville, N. Y., Jan. 2-7, Elmira 9-14.
NEXT DOOR (Royer Bros.: J. H. Arthur, mgr.): Brownsville, Pa., Dec. 28, Monongahela 29, Morgantown, W. Va., 30, Connellsville, Pa., 31, Butler, Jan. 2, Rochester 3, East Liverpool, O., 4, Steubenville 5, Carrollton 6, Canal Dover 7.
NOBLES DRAMATIC: Lewiston, Id., Dec. 26-31.
O'HOOLIGAN'S WEDDING (Phil Ketchum, mgr.): La Crosse, Wis., Dec. 26, 27, Black River Falls 28, Eau Claire 29, Chippewa Falls 30, West Superior 31.
OLCOTT, CHAUNCEY: Philadelphia, Pa., Dec. 26-31, New York city Jan. 9—indefinite.
OLD FARMER HOPKINS (Frank S. Davidson, mgr.): Rock Rapids, Ia., Dec. 21, Pringham 22, Sanborn 23, 24, Le Mars 26, Cherokee 27, Webster City 28, Nevada 29, Carroll 30, Manning 31, Ida Grove Jan. 2.
ON AND OFF: New York city Oct. 17—indefinite.
ON THE WABASH (Edward C. White, mgr.): New York city Dec. 26-31.
O'NEILL, JAMES: Washington, D. C., Dec. 26-31.
ORRIS OBER STOCK (Homer B. Day, mgr.): Lindsay, Ont., Dec. 26-31, Orilla Jan. 2-7, Barrie 9-14.
OTHER PEOPLE'S MONEY: Westfield, Mass., Dec. 27, Amsterdam, N. Y., 28, Geneva 29, Canandaigua 30.
OSMAN PLAYERS: Detroit, Mich., Dec. 26-31.
OWEN, WILLIAM: Boone, Ia., Dec. 26, 27, Carroll 28, 29, Atlantic 30, 31, Anita Jan. 2, 3, Red Oak 4, 5, Shenandoah 6, 7.
PECK'S BAD BOY: South Ford, Pa., Dec. 27, Latrobe 28, Mt. Pleasant 29, Janette 30, Greensburg 31, Butler Jan. 3, Rochester 4, Salem, O., 5, Youngstown 6.
PERUCHI-BELDENI: Spartansburg, S. C., Dec. 27-31.
PETERS COMEDY: Augusta, Ga., Dec. 26-31.
PITMAN, SAM: Lawrence, Mass., Dec. 26-31.
POTTS, JACK (H. H. Fisher, mgr.): Sedalia, Mo., Dec. 26-31, Carthage Jan 2-7, Galena, Kan., 9-14.
PRINGLE, DELLA: Butte, Mont., Dec. 19-31.
PUDD'NHEAD WILSON (Edw. F. Mayo): Portland, Ore., Dec. 26, 27.
RAYMOND, SADIE: Peoria, Ill., Dec. 26-28, Champaign 29, Danville 30.
REDMOND DRAMATIC (Edward Redmond, mgr.): Chillicothe, O., Dec. 26-31.
REED, ROLAND (E. B. Jack, mgr.): Washington, D. C., 26-31, Trenton, N. J., Jan. 2, Wilkes-Barre, Pa., 3, Scranton 4, Binghamton, N. Y., 5, Philadelphia, Pa., 9-14.
REHAN, ADA: New York city Nov. 16—indefinite.
REMEMBER THE MAINE (Eastern; John Whitely, mgr.): New York city, Dec. 26-31.
REMEMBER THE MAINE (Western; Charles H. Haystead, mgr.): Dubuque, Ia., Dec. 27, Independence 28, Cedar Rapids 29, Marshalltown 30, Waterloo 31, Charles City Jan. 2, Mason City 3, Webster City 4, Rock Rapids 5, Cherokee 6, Sioux Rapids 7.
RICE COMEDIANS (Geo. Peck, mgr.): Pittsfield, Mass., Dec. 26-31, Waterbury, Conn., Jan. 2-7.
RICE, FANNY (George W. Purdy, mgr.): Boston, Mass., Dec. 26-31.
RIP VAN WINKLE (Dobson and King): Manchester, N. H., Dec. 29-31.
ROBER, KATHERINE: New Bedford, Mass., Dec. 26-31.
ROBERTSON, PUNCH: Denison, Tex., Dec. 27, Greenville 28-31.
ROBSON, STUART: Boston, Mass., Dec. 26-Jan. 7.
ROGERS BROS.: Philadelphia, Pa., Dec. 26-31.
ROSTELL, EDWIN: Hope, Ark., Dec. 28, Pine Bluff 31.
RUBLE-KREYER: Lockhart, Tex., Dec. 26-31.
RUSSELL, SOL SMITH: New Orleans, La., Dec. 25-31, Cincinnati, O., Jan. 2-7, Cleveland 9-14.
SALISBURY STOCK: Milwaukee, Wis.—indefinite.
SECRET SERVICE (Charles Frohman, mgr.): San Antonio, Tex., Dec. 26, Austin 27, Galveston 28, 29, Houston 30, 31, New Orleans, La., Jan. 2-7.
SHAFT NO. 2: Spokane, Wash., Dec. 30, 31.
SHEARER, TOMMY (Harry R. Vickers, bus.-mgr.): Bethlehem, Pa., Dec. 26-31, Mahanoy City Jan. 2-7.
SHENANDOAH (Jacob Litt, mgr.): Baltimore, Md., Dec. 26-31.
SHERMAN, ROBERT: Moberly, Mo., Dec. 26-31.
SHORE ACRES (Wm. B. Gross, mgr.): Pomeroy, O., Dec. 27, Gallipolis 28, Parkersburg, W. Va., 29, Marietta, O., 30, New Philadelphia 31, Zanesville, O., Jan. 2, Newark 3, Sabina 4, Portsmouth 5, Dayton 6, 7, Springfield 9, Lima 10, Marion 11, Elyria 12, Ashtabula 13, Youngstown, Pa., 14.
SIDE TRACKED (Eastern; A. Q. Scammon, mgr.): Hoboken, N. J., Dec. 25-28, Binghamton, N. Y., 29, Norristown, N. J., 30, Plainfield 31, Elizabeth Jan. 2, Newton 3, Easton, Pa., 4, Red Bank, N. J., 5, Atlantic City 6, Bridgeton 7.
SIDE TRACKED (E. J. Walters, mgr.): Purcell, Ind. T., Dec. 27, Oklahoma City, Okla., 28, Shawnee 29, Guthrie 30, Newton, Kan., 31.
SI PLUNKARD: Memphis, Tenn., Dec. 26-28.
SOTHERN, E. H.: Chicago, Ill., Dec. 26-31.
SOUTH BEFORE THE WAR: Ventura, Cal., Dec. 30.
SOUTHERN AMUSEMENT ASSOCIATION: (J. F. Arnold, mgr.): Greenville, S. C., Dec. 26-31, Athens, Ga., Jan. 2-7, Atlanta 9-14.
SOWING THE WIND: Superior, Wis., Dec. 27, Winona, Minn., 28, Decorah, Ia., 29, McGregor 30, Dubuque 31.
SPEARS COMEDY (T. H. Delevan, mgr.): Gloucester, Mass., Dec. 26-31, Concord, N. H., Jan. 2-8.
SPOONERS, THE (Edna May and Cecil; B. S. Spooner, mgr.): New Castle, Pa., Dec. 26-31
SPOONER DRAMATIC (F. E. Spooner, mgr.): Brownwood, Tex., Dec. 26-31, San Angelo Jan. 2-7, Lampasas 9-14.
SPORTING LIFE: New York city Sept. 26—indefinite.
SPRAGUE-GREEN: Bluffton, Ind., Dec. 26-31.
TAYLOR, IRENE: Ironton, O., Dec. 26-31.
TEMPEST TOSSED: Trenton, N. J., Dec. 28.
TENNESSEE'S PARDNER: (Arthur C. Alston, prop. and mgr.): No. Yakima, Wash., 28, Tacoma 29, 30, Vancouver, B. C., 31, Portland, Or., Jan. 2-7, Seattle, Wash., 9-14.
THANHOUSER-HATCH STOCK: Milwaukee, Wis., Nov. 14—indefinite.
THE AIR SHIP (Joseph M. Gaites, mgr.): Chicago, Ill., Dec. 18-Jan. 8, Milwaukee, Wis., 9-15.
THE BELLE OF NEW YORK: St. Louis, Mo., Dec. 26-31.
THE CHRISTIAN (Viola Allen): New York city Nov. 28—indefinite.
THE DAWN OF FREEDOM: Boston, Mass., Dec. 26-31.
THE DAZZLER: Salt Lake City, U., Dec. 26-29.
THE ELECTRICIAN: Detroit, Mich., Dec. 26-31.
THE EVIL EYE (Sidney R. Ellis, mgr.): Philadelphia, Pa., Dec. 26-31.
THE FINISH OF MR. FRESH: Brooklyn, N. Y., Dec. 26-31.
THE GAY MATINEE GIRL (Edwin P. Hilton, mgr.): Peoria, Ill., Jan. 1-4.
THE GIRL FROM CHILI (Julian Magnus, mgr.): Battle Creek, Mich., Dec., 29, Jackson 30, Lansing 31, Saginaw Jan. 2, Bay City 3.
THE GIRL FROM PARIS (E. E. Rice, mgr.): Brooklyn, N. Y., Dec. 26-31.
THE GIRL I LEFT BEHIND ME (Julius Cahn, mgr.): San Francisco, Cal., Dec. 18-31
THE HEARTSTONE (Tony Farrell): Manchester, Dec. 26.
THE HEART OF CHICAGO (Eastern; Ed W. Rowland, mgr.: Edwin Clifford, agent): Kent, O., Dec. 27, Warren 28, Youngstown 29, Ashtabula 30, Fredonia, N. Y., 31, Batavia Jan. 2, Newark 4, Syracuse 5-7, Herkimer 9, Johnstown 10, Gloversville 11, Troy 12-14.
THE HEART OF CHICAGO (Western; Lincoln J. Carter, prop.; J. B. Hogan, mgr.): Santa Barbara, Cal., Dec. 26, Ventura 27, Bakersfield 29, Tulare 30, Hanford 31, Auburn Jan. 2, Park City, U., 4, Salt Lake City 5-7.
THE HEART OF THE KLONDYKE: Cincinnati, O., Dec. 26-31.
THE HEART OF MARYLAND (David Belasco, prop. and mgr.): New Orleans, La., Dec. 25-31, Galveston, Tex., Jan. 2, 3, Houston 4, 5, San Antonio 6, 7, Austin 9, Waco 10, Ft. Worth 11, 12, Dallas 13, 14.
THE IVY LEAF (W. H. Powers; Owen Ferree, mgr.): Holyoke, Mass., Dec. 26-28, Lowell 29-31, Manchester, N. H., Jan. 2-4, Waltham 5, Chelsea, Mass., 6, Haverhill 7, Worcester 9-14.
THE LOST PARADISE (Harrison J. Wolfe, mgr.): Oskaloosa, Ia., Dec. 27, Rock Island, Ill., 28, Dubuque, Ia., 29, E. St. Louis 31.
THE MAN FROM MEXICO (Willie Collier): Los Angeles, Cal., Dec. 25-28, San Diego 29, Riverside 30, San Bernardino 31, San Francisco Jan. 2-14.
THE MISSOURI GIRL: Peoria, Ill., Dec. 25-28, Champaign 29, Danville 30, Bloomfield, Ind., Jan. 6, Spencer 7, Lawrenceburg 13, Brookville 14.
THE MOUNTAIN HERO (Henry Melnotte, mgr.): Detroit, Mich., Dec. 26-31.
THE NANCY HANKS: Charleston, S. C., Dec. 27, Savannah, Ga., 28.
THE OLD HOMESTEAD (Thompson and Kilpatrick, mgrs.): Boston, Mass., Jan. 2-14.
THE PRISONER OF SPAIN (Sanford Dodge; E. J. Carpenter, mgr.): Aberdeen, S. Dak., Dec. 25-28, Huron 29, 30, Watertown 31-Jan. 2.
THE PRISONER OF ZENDA (Dan'l Frohman, mgr.): Galesburg, Ill., Dec. 26, Bloomington 27, Terre Haute, Ind., 28, Louisville, Ky., 29-31.
THE PULSE OF GREATER NEW YORK (Forrest and Lang; J. M. Hyde, mgr.): Lawrence, Kan., Dec. 27, Junction City, Kan., 28, Clay Centre 29, Concordia 30, Abilene 31.
THE REAL WIDOW BROWN (Eastern; A. Q. Scammon, mgr.): Brunswick, Me., Dec. 27, Hallowell 28, Portland 29-31.
THE RED, WHITE AND BLUE: Jersey City, N. J., Dec. 26-31.
THE SIGN OF THE CROSS (Sanger and Frohman, mgrs.): Pittsburg, Pa., Dec. 26-31.
THE SLEEPING CITY: Ottawa, Can., Dec. 26-28, Plattsburg, N. Y., 29, St. Albans, Vt., 30, Burlington 31.
THE SORROWS OF SATAN: New York city Dec. 19—indefinite.
THE SPAN OF LIF

BEGGAR PRINCE: Henderson, Ky., Dec. 26-31.

BLACK PATTI'S TROUBADOURS (Voelckel and Nolan, mgrs.): Minneapolis, Minn., Dec. 26-31, Duluth Jan. 2, 3, Superior, Wis., 4, St. Cloud, Minn., 5, Winnipeg, Man., 6, 7, Gr. Forks, Minn., 9, Crookston 10, Fargo, N. D., 11, Jamestown 12, Billings, Mont., 13, Livingston 14.

BOSTONIANS: Toledo, O., Dec. 26, 27, Columbus 28, 29, Indianapolis, Ind., 30, 31, Terre Haute Jan. 2, Lafayette 3, Ft. Wayne 4, Louisville, Ky., 5-7, St. Louis, Mo., 9-21.

BOSTON LYRIC OPERA: Canton, O., Dec. 26-31.

CASTLE SQUARE OPERA: New York city Sept. 5—indefinite.

DANIELS, FRANK: Kansas City, Mo., Dec. 26-28, St. Joseph 29, Lincoln, Neb., 30, 31, Denver, Col., Jan. 2-9.

DARKEST AMERICA AND AFRO-AMERICAN MINSTRELS (John W. Vogel, mgr.): Canandaigua, N. Y., Dec. 27, Penn Yan 28, Lyons 29, Medina 30, Lockport 31, Jamestown Jan. 2.

DE ANGELIS, JEFFERSON: Newark, N. J., Dec 26-31, Brooklyn, N. Y., Jan. 9-14.

DESHON-MACKEY OPERA: Oshkosh, Wis., 26-28.

EL CAPITAN (Harley and Rheimstrom, mgrs.) Milwaukee, Wis., Dec. 25-31, St. Paul, Minn., Jan. 2-7, Minneapolis 9-14.

ELLIS GRAND OPERA: Philadelphia, Pa., Nov. 30-Dec. 31, Washington, D. C., Jan. 3-7.

FOX, DELLA: New York city, Dec. 26-Jan. 14.

GAYEST MANHATTAN (Eastern): Richmond, Va., Dec. 26, 27.

GRAU OPERA (Frank Sanger, mgr.): New York city Nov. 29—indefinite.

GRAU OPERA (Jules Grau, mgr.): Portland, Ore., Dec. 26-31.

HOPPER, DE WOLF: Philadelphia, Pa., Dec. 26-Jan. 14.

HOTEL TOPSY TURVY (Edward E. Rice): Boston, Mass., Nov. 28—indefinite.

HOTEL TOPSY TURVY (Evans and Mann): Buffalo, N. Y., Dec. 26-28, Rochester 30, 31.

INTERNATIONAL GRAND OPERA: San Francisco, Cal., Dec. 5—indefinite.

JACK AND THE BEANSTALK (Klaw and Erlanger, mgrs.): Chicago, Ill., Dec. 26-31.

KANE OPERA: Mahanoy City, Pa., Dec. 26, 27.

MERRIE BELL OPERA: Ft. Smith, Ark., Dec. 27-29, Van Buren, 30.

MISS NEW YORK, JR.: Fall River, Mass., Dec. 26-31.

MORTON, DOROTHY: Seattle, Wash., Dec. 28, 29.

MURRAY-LANE OPERA (D. H. Oliver, Mgr.): Chicago, Ill., Jan. 1—indefinite.

NIELSEN, ALICE: Detroit, Mich., Dec. 26-31, Toledo, O., Jan. 2, 3, Columbus 4, 5, Indianapolis, Ind., 6, 7, Chicago, Ill., 9-21,

ROBINSON COMIC OPERA (French & Holmes, mgrs.): Eastport, Me., Dec. 26-31, Calais Jan. 2-7, Bangor, 9-21.

ROYAL ITALIAN: San Francisco, Cal., Dec. 27, 28.

SOUTHWELL ENGLISH OPERA (Charles M. Southwell, mgr.): Philadelphia, Pa., Oct. 3—indefinite.

THE BRIDE ELECT (Klaw and Erlanger, mgrs.): Cincinnati, O., Dec. 26-31.

THE FRENCH MAID: Baltimore, Md., Dec. 26-31.

THE GEISHA (W. D. Truss and Co., mgrs.): Harlem, N. Y., Dec. 26-31.

THE HIGHWAYMAN: Rochester, N. Y., Dec. 26-28.

THE TELEPHONE GIRL: Washington, D. C., Dec. 26-31.

WAITE COMIC OPERA (F. G. Harrison, mgr.): Lancaster, Pa., Dec. 26-31, Reading Jan. 2-7, Carbondale 9-14.

WILBUR OPERA: Tampa, Fla., Dec. 19-31.

WILSON, FRANCIS (Ariel Barney, mgr.): Philadelphia, Pa., Dec. 5-31, Washington, D. C., Jan. 2-7, Baltimore, Md., 9-14.

VARIETY.

AMERICAN BURLESQUERS (Bryant and Watson, mgrs.): Buffalo, N. Y., Dec. 26-31.

AUSTRALIAN BEAUTIES (Bryant and Watson, mgrs.): Providence, R. I., Dec. 26-31, New York city Jan. 2-7, Baltimore, Md., 9-14.

BIG DRAMATIC SENSATION: Richmond, Va., Dec. 26-31, Norfolk Jan. 2-7.

BIG SENSATION (Matt J. Flynn): Indianapolis, Ind., Dec. 26-28, Toledo, O., 29-31, Cleveland Jan. 2-7, Pittsburg, Pa., 14

BLACK CROOK BURLESQUE: Philadelphia, Pa., Dec. 26-31.

BOWERY BURLESQUERS: New York city Dec. 26-31, Pittsburg, Pa., Jan. 2-7, Washington, D. C., 9-14.

BRUNS AND NINA (F. M. Jackson, mgr.): Reading, Pa., Dec. 26-28.

BUTTERFLY BURLESQUERS: Brooklyn, N. Y., Dec. 26-31.

CITY CLUB: Philadelphia, Pa., Dec. 26-Jan. 7.

DARKTOWN SWELLS: St. Thomas, Can., Dec. 27, Berlin 28, Galt 29, St. Catherines Jan. 4.

DEVERE, SAM: Baltimore, Md., Dec. 26-31.

GAY MASQUERADERS (Gus Hill, mgr.): Newark, N. J., Dec. 26-31, New York city Jan. 2-7.

GAY MORNING GLORIES (Sam A. Scribner, mgr.): Cleveland, O., Dec. 26-31.

GUY AND SHELBY NOVELTY (Len. C. Shelby, mgr.): Poplar Bluff, Mo., Dec. 26-28, Paragould, Ark. 29-31, Little Rock, Jan. 2-7.

HART, JOSEPH: Baltimore, Md., Dec. 26-31.

HIGH ROLLERS: Brooklyn, N. Y., Dec. 26-31.

HOPKINS' TRANS-OCEANICS: Cincinnati, O., Dec. 26-31.

HYDE COMEDIANS: New York city Dec. 19-31.

MAJESTIC BURLESQUERS: Brooklyn, N. Y., Dec. 26-31.

MERRY MAIDEN BURLESQUE (Jacobs and Lowry): Detroit, Mich., Dec. 26-31.

METROPOLITAN BURLESQUERS: Paterson, N. J., Dec 26-31.

METROPOLITAN STARS (Flatow and Dunn): Oneonta, N. Y., Dec. 26, Philmont 27, Catskill 28.

MOULIN ROUGE: Harlem, N. Y., Dec. 26-31.

NIGHT OWLS (Fred Rider): Atlanta, Ga., Dec. 26-31.

NEW YORK STARS (Gus Hill): New York city, Dec. 26-31, Newark, N. J., Jan. 2-7, Jersey City 9-14.

OCTOROONS (Isham): New York City Dec. 19-31

REEVES, AL.: Washington, D. C., Dec. 26-31, Kensington, Pa., Jan. 2-7, Paterson, N. J., 9-14.

REILLY & WOODS: Cincinnati, O., Dec. 26-31.

REISS, NAT: Mobile, Ala., Dec. 26-31.

RENTZ-SANTLEY (Abe Leavitt, mgr.): New York city, Dec. 26-31, Philadelphia, Pa., Jan. 2-14.

RICE AND BARTON BIG GAIETY: Philadelphia, Pa., Dec. 26-31.

ROEBER AND CRANE BROS.' VAUDEVILLES: Jersey City, N. J., Dec. 26-31.

ROSE HILL ENGLISH FOLLY: Easton, Pa., Dec 26-28, Scranton 29-31, Fall River, Mass., Jan. 2-4, Lowell 5-7, Boston 9-14.

SUPERBA (Hanlon): Boston, Mass., Dec. 26-30, New York city Jan. 2-7, Brooklyn, N. Y., 9-14.

TAMMANY TIGERS: Boston, Mass., Dec. 26-31, Jersey City, N. J., Jan. 2-7.

WILLETT AND THORNE FARCEURS: New York city Dec. 5-31.

WILLIAMS AND WALKER (Hurtig and Seamon, mgrs.): Hartford, Conn., Dec. 27, New Haven 28, New London 29, Meriden 30, Waterbury 31, New York city Jan. 2-7.

WILLIAMS AND MELBURN: Baltimore, Md., Dec. 26-31, Wilmington, Del., Jan. 2-7, Fall River, Mass., 9-14.

WILLIAMS' OWN (Joe O. Ziefle, mgr.): Pittsburgh, Pa., Dec. 26-31, Cincinnati, O., Jan. 1-7.

WOOD, HAZEL (Scott Raymond): Pittston, Pa., Dec. 26-31, Danville Jan. 2-7, Ashland 9-14.

ZERO: Newark, N. J., Dec. 26-31.

MINSTRELS.

BARLOW BROS.: Americus, Ga., Dec. 27, Bainbridge 29, Tallahassee, Fla., 31.

BEACH AND BOWERS: Bryan, Tex., Dec. 27, San Marcus 28, San Antonio 29, Austin 30, Belton 31.

FIELD'S, AL. G.: Parkersburgh, W. Va., Dec. 27, Gallipolis, O., 28, Huntington, W. Va., 29, Portsmouth, O., 30, Zanesville 31.

FIELDS AND HANSON: Greenville, S. C., Dec. 26, 27, Anderson 28, Spartansburg 29.

GUY BROS.: Plainfield, N. J., Dec. 28, Paterson 29-31.

HAVERLY'S: Marion, O., Dec. 27, Indianapolis, Ind., 29

PRIMROSE AND DOCKSTADER (J. H. Decker, mgr.): Springfield, Mass., Dec. 26, Meriden, Conn., 27, Bridgeport 28, Waterbury 29, Hartford, Conn., 30, 31, Poughkeepsie, N. Y., Jan. 2, Albany 3, Kingston 4, Newburg 5, Yonkers 6, Hoboken, N. J., 7.

RICHARDS, PRINGLE, RUSCO AND HOLLAND'S: Alexandria, La., Dec. 27, Opelousas 28, Rayne 29, Crowley 30, Lake Charles 31.

SCOTT, OLIVER: Paris, Ky., Dec. 27, Winchester 28, Mt. Sterling 29, Ashland 30, Charleston, W. Va., 31.

SPENCER, LEN (Greater New York Minstrels): Long Branch, N. J., Dec. 27, Lakewood 28, Freehold 29, Bound Brook 30, Elizabeth 31.

WASHBURN'S (J. M. Wall, mgr.): Winsted, Conn., Dec. 27, New Britain 28, Westfield, Mass., 29, Holyoke 30, 31, Meriden, Conn., Jan. 2, Hartford 3, 4.

WEST, W. H. (John T. West, mgr.): San Francisco, Cal., Dec. 19-Jan. 7.

MISCELLANEOUS.

ADAMS, JAMES R. (Pantomime): Paterson, N. J., Dec. 26-31.

AMERICAN MYSTIFIERS (Max Berol, mgr.): Palestine, Tex., Dec. 27, 28, Crockett 29, 30, Huntsville 31-Jan. 2, Trinity 3, 4, Groveton, Tex., 5, 6, Nacogdoches 7.

BOONES, THE (YAKI): Charlotte, Mich., Dec. 26, 27, Holland 28, 29.

BOSTON LADIES' MILITARY BAND: (Allen J. Baker, mgr.): Boston, Mass., Dec. 24-Jan. 9.

BOSTON LADIES' SYMPHONY ORCHESTRA (Frank W. McKee, mgr.): Greenburg, Pa., Dec. 27, Lewistown 28, Tyrone 29, Phillipsburg 30, Bradford 31, Corry Jan. 2, Kent, O., 4, Cleveland 5.

BROOKE CHICAGO MARINE BAND (Howard Pew, mgr.): Chicago, Ill., Nov. 13—indefinite.

CAMERON CO. (C. H. Kerr, mgr.): Kewanee, Ill., Dec. 27, Geneseo 28, Muscatine, Ia., 29, Rock Island, Ill., 30, Morrison 31.

FLINTS, THE (Wm. Sauvage, mgr.): Cortland, N. Y., Dec. 26-31.

HERRMANNS, THE: Easton, Pa., Dec. 27, Elizabeth, N. J., 28, Peekskill, N. Y., 29, Kingston 30, Albany 31.

HOLMES, BURTON: Boston, Mass., Dec. 24-29, Springfield 30, Boston 31.

KNOWLES: Newton, Kan., Dec. 26-31.

LEES, THE (Hypnotists): Birmingham, Ala., Dec. 26-31, Athens, Ga., Jan. 2-7.

ROSENTHAL (H. G. Wolfsohn, mgr.) Los Angeles, Cal., Dec. 29-31, San Francisco Jan. 3-10, Nashville, Tenn., 16, Louisville, Ky., 17, Pittsburg, Pa., 19, 20, Baltimore, Md., 23, Washington, D. C., 24.

SALISBURY ORCHESTRA: Beatrice, Neb., Dec. 26-31.

SANTANELLI (E. F. Rosenberg, mgr.): Chester, S. C., Dec. 26-31.

SEVENGALA (Hypnotist): Ballston, N. Y., Dec. 26-31.

SMITH AND GORTON (Col. G. E. Dunbar, mgr.): Long Prairie Minn., Dec. 26, 27, Fergus Falls 28, 29, Fargo, N. Dak., 30, 31, Fergus Falls, Minn., Jan. 2, 3, Detroit 4, 5, Crookston, N. Dak., 6, 7.

[Received too late for classification.]

UNCLE JOSH SPRUCEBY (Southern, J. M. Stout mgr.): New Orleans, La., Jan 2-7.

MCEWEN (Hypnotist): Port Townsend, Wash., Dec. 26-31, Centralia Jan. 2-7, Astoria, Or., 9-14, Vancouver, B. C., 16-21.

MAHARA'S MINSTRELS: Oakland, Cal., Jan. 9-14.

SUTTON'S STOCK: Butte, Mont., Dec. 26-31.

RYAN, DAN: London, Ont., Dec. 26-30, Hamilton Jan. 2-7.

LOST IN NEW YORK (W. H. Ryno, mgr.): Johnstown, Pa., Dec. 27, Phillipsburg 31, Williamsport Jan. 2, Hazleton 3, Paterson 4-6.

IN OTHER CITIES.

[Received too late for classification.]

BROOKLYN.

Mrs. Fiske will appear at the Academy of Music 26-31, for the first time here this season, playing Love Finds the Way and A Bit of Old Chelsea Monday and Tuesday, Divorçons Wednesday, and Tess of the D'Urbervilles the rest of the week. She will bring her admirable co. and the beautiful scenery shown already in New York. The advance sale is very large.

Charles Coghlan played a successful engagement 19-24 in The Royal Box at the Montauk, where John Drew will appear in The Liars 26-31.

The Geisha at the Columbia 19-24 will be followed 26-31 by Yankee Doodle Dandy.

After an excellent production of The Silver King 19-24 the Bijou offers for Christmas week The Finish of Mr. Fresh.

Over at the Gayety the Russell Brothers in Maids to Order are followed 26-31 by What Happened to Jones, the cast headed by George C. Boniface, Jr., Gerald Griffin, Frank Currier, Frances Drake, and Mabel Montgomery and Mrs. E. A. Eberle.

The Amphion will be reopened for Christmas week by James K. Hackett, who will be seen 26-28 in The Tree of Knowledge, with Miriam Nesbitt, Mabel Amber, Arthur W. Hoops, George Alison, and others. For the rest of the week, it is said, Mr. Hackett will try Rupert of Hentzau for the first time in the Metropolitan district, Jobyna Howland making his debut as Flavia.

Devil's Auction did well 19-24 at the Grand Opera House, where The Girl from Paris will be the attraction 26-31.

Kate Claxton's management of the Park Theatre begins 26-31, when Miss Claxton presents The Two Orphans, to be followed by Clara Morris in Miss Multon.

The Crossroads of Life will be produced by the stock co.

Irwin Brothers' Majestic Burlesquers are at the Empire 26-31, when the High Rollers occupy the Unique, and the Butterfly Burlesquers hold forth at the Brooklyn Music Hall.

Hyde and Behman's popular theatre has an unusually excellent vaudeville bill for Christmas week. SCHENCK COOPER.

DETROIT.

Good attractions are running at all our theatres 19-24, and big business is being done at most of the houses. At the Detroit, Walker Whiteside is playing in The Red Cockade, which was not given in Detroit before. In this play he takes the character of Charles Martel, a young French officer in the period of 1795. The drama is taking quite well in Detroit and will be played the entire week, except at the Saturday matinee, when Hamlet will be put on. Mr. Whiteside has an excellent co. to assist him, and the staging and costuming of his new play leave nothing to be desired. Alice Nielsen 26-31.

At the Lyceum Theatre Joseph Murphy is doing a splendid business 18-24 in The Shaun Rhue and The Kerry Gow. Somehow the public does not seem to tire of them, for crowds are in attendance at the Lyceum this week. Mathews and Bulger 25-31.

At Whitney's Cuba's Vow is on exhibition. The Electrician will be the offering 25-31.

The Gay Morning Glories are furnishing the entertainment at the Capitol Square during the current week. The Merry Maidens 25-31. KIMBALL.

OMAHA.

Professor Kellar was disappointed in the size of the audiences that greeted him at the Boyd 12, 13. Certainly the performance was deserving of much better audiences than greeted the celebrated magician on his appearance. Those that were present were very enthusiastic in their applause. A Contented Woman drew two large audiences 18, 19. Much interest was taken in the appearance of Belle Archer, who now has the part formerly given to Mrs. Hoyt. She acquitted herself to the satisfaction of all, and was, as usual, pleasant to look upon. The rest of the co. was entirely satisfactory. What Happened to Jones 25-29. The Idol's Eye 30, 31. At Piney Ridge Jan. 1, 2. The White Slave 3-5. Under the Red Robe 6-8.

The Trocadero Theatre, after a very successful season of vaudeville, is now closed and will, if present plans are carried out, be rebuilt and enlarged and opened in the Spring, playing operatic, scenic and vaudeville offerings. This bright little theatre will be greatly missed. J. R. RINGWALT.

PORTLAND, ORE.

The Marquam had well-filled houses week ending 17 to Gilmore and Leonard's lifeful and nonsensical vaudeville farce, Hogan's Alley, Yellow-Kidded by Mickey Dugan.

Cordray's did profitable business with A Romance of Coon Hollow 11-14, and Fogg's Ferry, 15-17. The plays were interestingly interspersed with songs and dances by William Asher (champion soft-toe dancer), the Smalls, Alberta, Carolina Quintette, and Coon Hollow Quartette. Ole Olson opened for a week 18 to full houses.

Manager Cordray caused the arrest 10 of O. F. Hodge, a Marquam bill-posting hanger, for tearing down from a store window Coon Hollow paper and substituting therefor Hogan's Alley paper. Hodge was taken to jail and his case entered, but the Marquam management bailed him out. The store where the tearing down was done is claimed by Cordray and the Marquam for bill-posting privileges. The case of Hodge was tried before Judge Hennessy 12. Hodge cleared himself of any intent to commit a crime by proving he had received rights from the tenant of the building to hang in the store windows of the building Marquam show paper, and admitted that he was in fault only because he had been a little premature in availing himself of those rights, inasmuch as the Coon Hollow paper was already in the windows. Judge Hennessy dismissed the case after hearing this explanation. Manager Cordray and Assistant Manager George L. Baker, of the Marquam, who were at the trial, shook hands, invited Judge Hennessy to their theatres, and walked out chums.

The Christmas MIRROR arrived 17. It has taken the town by storm. Every one proclaims it the grandest and prettiest Christmas publication that has ever crossed the mountains. The Sunday *Oregonian* of 18 calls it "a superb Christmas number that is a notable contribution to current dramatic literature." It is guesswork whether the supply received by the newsdealers will meet the steady demand. It is having a wide and gratifying sale.

Minnie Smith, daughter of Madame A. de F. Smith, who has been prominently connected with amateur theatrical entertainments here for five years, intends to go on the stage. She will leave for the East in February to fit herself professionally. Prior to leaving she will appear at the Marquam, Jan. 6, in a bright farce-comedy, Who Wins, by E. R. Wishnar, formerly of the *Oregonian* local staff, and now with the Seattle (Wash.) *Post-Intelligencer*. Miss Smith is well remembered by Marquamers for her clever work as Polly in the military play, After Taps, given last July at the Marquam. O. J. MITCHELL.

NEW YORK THEATRES.

BROADWAY THEATRE Evenings at 8:15
ANDREW A. MCCORMICK, Manager.
Extra Matinee New Year's Day.
The Sorrows of Satan
A dramatization of Marie Corelli's famous novel of that name.

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Lexington Ave. and 42d St.
MATINEE EVERY DAY AT 2.
PRICES ALWAYS! | MATINEES, 25c. NIGHTS, 50c. | THAT'S ALL!
Henry V. Donnelly Stock Co.
This week— THE LIGHTS O' LONDON.
The cast includes
ROBERT DROUET, WILLIAM REDMUND,
WALTER ALLEN, EMMETT C. KING,
E. T. STETSON, CHAS. D. WALDRON,
EDWIN NICANDER, HERBERT O'CONNOR,
MISS HANNAH MAY INGHAM,
SANDOL MILLIKEN, ROSE BEAUDET,
DOROTHY DONNELLY, MRS. THOMAS BARRY.

5th Ave Theatre
BROADWAY & 28th ST.
Edwin Knowles, Manager.
Matinees Wednesday and Saturday.
Augustin Daly's Musical Company in
A RUNAWAY GIRL.
Exactly as given at Daly's.
Special Holiday Matinee—New Year's.

DALY'S THEATRE, Broadway and 30th Street.
Evenings at 8:10. Matinees at 2.
Wednesday and Saturday Matinees.
Shakespeare's Greatest Comedy,
The Merchant of Venice
A Positive Triumph.
MISS REHAN as PORTIA.
Matinee New Year's.

AMERICAN 42d Street and 8th Avenue.
Second Successful Year of the
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Evenings, 1,000 Reserved Seats, 25c. and 50c.
Matinees, Wed. and Sat., 1,100 Reserved Seats, 25c.
The Operatic Spectacle,
LURLINE
Sung in English by American Singers.

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THE LITTLE HOST
NEW YEAR'S MATINEE.

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Ziegfeld's Comedy Company.
THE TURTLE
Furiously Funny French Farce.
Turning Away Money. The New Sensation.
Special New Year's Matinee, Monday, Jan. 2.

NEW YORK THEATRES.

PASTOR'S Continuous Performances. 14th St., near 3d Av
Daily from 12:30 to 11 P. M.
CHARLES R. SWEET, GUS WILLIAMS,
Willett and Thorne, Fiske and Mcdonough Gardner and Gilmore, Dixon, Bowers and Dixon, Bryant and Saville, Bessie Taylor, Armin and Wagner.

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Week beginning Dec. 26,
THE ROYAL BURLESQUERS.
Matinees daily. Select Sunday Evening Concerts.

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Matinees Tuesday and Saturday.
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CYRANOSE DE BRIC-A-BRAC
and THE HEATHEN.

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IDA HEATH Direct from the Empire, London.
The Parisian Sensation, **THE DARTOS**
and Foreign Vaudeville Stars.
Jan. 2—Cissie Loftus and New Year's matinee.

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Evenings at 8:15. Mats. Wed. & Sat at 2:15.
A Female Drummer

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This week—ALONE IN LONDON.
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Address THE MIRROR.

"Gave a virile and graphic sketch of the old aristocrat, Lord Storm, in The Christian. On a previous visit his Macari in Called Back, and Gervais Rayner in his own admirable drama The House on the Marsh, will be long remembered by Washingtonians, as will the performance of Miss Olive Oliver, the housekeeper, who did the most dramatic work of her life."—*Washington Post*, Oct. 2, 1898.

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In addition to plays of his own authorship, Mr. Rosenfeld can now negotiate for the plays of the principal authors of Germany, whose legal representative he has become in this country.

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until
MR. JOSEPH JEFFERSON'S
Spring Tour in April.
THE PLAYERS, Gramercy Park, New York.

TELEGRAPHIC NEWS

BOSTON.

The End of the Year—Burlesquers Exonerated in Court—Gossip.

(Special to The Mirror.)

BOSTON, Dec. 24.

Boston will see the year 1898 go out without many theatrical novelties. Possibly the most interesting change of bill of the week will be the production at the Castle Square of The Three Musketeers. The play is the fad of the London season, and the Castle Square again cuts in ahead of higher priced theatres as E. H. Sothern will not bring his version to the Hollis until late in the Spring, and Paul Gilmore has not had time to arrange his production at the Grand Opera House. Giles Shine and A. S. Lipman are among those who have been added to the stock company for this production, which will have this cast:

King Louis XIII. of France	J. L. Seeley
Cardinal Richelieu	William Humphrey
Duke of Buckingham	N. H. Fowler
Count de Rochefort	Lindsay Morison
De Treville	Alban W. Purcell
Athos	Charles Mackay
Porthos	Giles Shine
Aramis	Tony Cummings
D'Artagnan	A. S. Lipman
Boniface	William Paul
Pouchet	John J. Geary
Le Tour	John B. Walker
Sendrift	J. F. Jennings
Jacques	Philip Drew
Courier	William W. DeWolf
Captain of the Guard	T. W. Townsend
Enstice	Robert A. Thorne
Ann of Austria	Lillian Lawrence
Lady De Winter	Maude Odell
Constance	Mary Sanders
Mannet	Isabelle Parker
Page	Zita Malloy

Nat C. Goodwin and Maxine Elliott will conclude their engagement at the Hollis Street and will continue Nathan Hale until Dec. 31, when one performance each will be given of An American Citizen and A Gilded Fool. A professional matinee will be given Dec. 29.

Stuart Robson will come to the Tremont next week with The Meddler, which will introduce his wealth of leading ladies to the Boston public.

Fanny Rice will come to the Park with At the French Ball, which has been seen here before with success. Miss Rice has not been here for some time.

There will be the customary Christmas pantomime at the Boston opening on Monday. Hanlon's Superba will be given in its revised and improved form.

Paul Gilmore will open at the Grand Opera House in The Dawn of Freedom, which has been given an entirely new setting.

Joseph Murphy takes Christmas instead of St. Patrick's week and will divide his time at the Columbia between Kerry Gow and Shaun Rhue.

The Streets of New York will be the offering by the stock company at the Bowdoin Square, giving the favorites a chance to appear in an old timer.

Because She Loved Him So is still at the Museum, but the coming week will be the last but one of the engagement.

The Watch and Ward Society met with a decided rebuff this week. As I told in my vaudeville letter last week, the members of Rose Sydell's London Belles company were arrested at the Palace, charged with giving an objectionable entertainment. Twice the case was continued, until the company had gone to Fall River, where they had to lose a matinee in order to appear in court here. The trial was most amusing, the nearest approach to the court scene in The Seven Ages that I have ever seen. First, the stenographer read the evidence—notes of the jokes and of sundry offenses charged against Karina, Charles Belmont, Billy Hart, William L. Campbell, Gertie LeClair, and Gertie Hayes. Then began the continuous performance. Snatches of the bill were given, a sketch was rehearsed, the rag time waltz received a practical illustration, Karina danced and told the story of her life through an interpreter. Then the court bowed to the lawyer for the Watch and Ward Society and asked how he expected to sustain his complaint on the evidence as submitted. Mr. Johnson argued for half an hour, and when he finished the judge said:

"When I received the complaint I supposed that the society had a strong case, but on hearing the evidence I have to say that I am considerably disappointed."

After a little further talk his Honor said that the complaint was not sustained and ordered all seven defendants to be discharged. This ended the matter, and in triumph the London Belles wended their way back to Fall River. Frank V. Dunn the manager of the Palace, was then in for his game of solitarie with the court, but as the actors had been cleared there was nothing to do but dismiss the case against him too. I am expecting to see a return engagement of the London Belles at any time now.

Northern Lights is in preparation at the Castle Square.

A private exhibition of the biograph pictures of the Pope was given at the Bijou last week before members of the clergy. The first public performances will be for the benefit of the Carney Hospital and Working Boys' Home.

Rev. William R. Alger gave a lecture on "Silent Expression in the Drama of the Human Face" before the Playgoers' Club at its meeting this week.

The engagement of the Jefferson Comedy company ended this week at the Boston. Otis Skinner will star in Rosemary, and one of the first engagements for his company was that of Ruth Baldwin Holt, who had played with his company for two seasons with success.

Lizzie Morgan made one of her best hits in May Blossom at the Castle Square this week.

The Rev. B Fay Mills gave the best talk on the theatre that has been given in Boston for some time. He speaks in the Hollis Street every Sunday evening, and his last address was in its most important part as follows:

We cannot overestimate the importance of the theatre as it deals with the application of emotion to problems of morality and practice. It is designed to please, which in itself is a moral aim. Laughter is conducive to health. Amusement is not merely defensible, but the want of it is a calamity. The right sort of amusement does not interfere with business, duty, sobriety, scholarship or virtue, but advances them all. It is unspeakably regrettable that there should seem to be a feud between piety and pleasure.

The theatre has been of great educational value. Its reproduction of historical scenes has contributed greatly to the public taste for historical study.

The theatre has also taught great moral lessons. No matter how degraded the characters of individual actors may have been, the theatre in our day has always exalted justice and purity, has rewarded virtue and punished vice. Even in the character of actors there has been great improvement. One reason why people like the theatre is because virtue is more often rewarded and vice punished than in real life. Portia is always cheered with her apostrophe to mercy. I doubt not many a wrong has been averted and many a crime expiated by the effect of the drama. We recall Hamlet's use of it, where he says:

The play's the thing,
Wherein we'll catch the conscience of the king.

Patriotism and moral heroism are also greatly indebted to the theatre. But in just the places where it excels, in these is the play lacking. It does not estimate itself high enough. It fails even in its possibilities as an historical and social teacher, while, together with its great moral lessons, it has given us some demoralizing performances. It is better than it used to be, but far from being what it ought to be.

It is outrageous that certain plays and players are tolerated in our community. The best of the managers and actors desire the elevation of the stage, and have borne witness to it. The responsibility for improvement lies first of all with the public. It lies with those who do not go to the theatre, but who ought to go and lend their influence for its improvement. No one need ever stumble upon an immoral play with his eyes open. But if he should, he has the opportunity to testify his disapprobation in a number of effective ways. The responsibility lies also with the people who do go, but who fail to discriminate between the good and the bad, or who choose the bad in preference.

The managers do not wish to demoralize the public, and they may be depended upon to purify the theatre as soon as the attendance will allow them to do so. As a preacher said: "If the theatre be the door to hell, society has made it so. It is the chameleon that takes the hue of that it consorts with, and when your garments are white you can make it the door to heaven. Let this community agree to hiss the next doubtful thing, and what manager or actor would dare repeat it?"

I would appeal also to the playwright. The Chinese dramatist who wrote a demoralizing play was said to be consigned to torture in purgatory as long as his play was performed on earth. It is not necessary for a play writer to be wicked in order to be interesting. The plays that have had greatest success the last year in Boston have almost all been of a highly elevating character.

I would appeal also to managers, who are supposed to control the playwright, the actor, and the public. Your theatres are better in Boston than in any other city of America, but they are not comparable to what you might make them. You should have the same spirit in ministering to the public need that you demand of the teacher and the minister. As a former actress has quoted from Dr. Bellows: "Plays which make light of moral distinctions, excuse vice, reward crime or ridicule religion are essentially mischievous, and cannot be defended anywhere."

And I appeal to the actors. When Garrick was asked to stand for Parliament he said he would rather play the part of a great man on the stage than that of a fool in Parliament.

You have some of the nobest traditions; see that you honor your position and help to make it possible for the position to honor others!

They are now agitating the question of having an opera house in connection with the new music hall which is to be built. It is thought by some that it will be impossible to have the new hall used for opera since the ideal concert hall is long and narrow. Meantime the Boston does very well, and there both the Ellis and Grau forces will play their seasons. Mayor Quincy, who municipalizes everything, thinks very favorably of a municipal opera house.

JAY BENTON.

CHICAGO.

Hall Before-Christmas Bulletin—Continued Big Business—Holiday Talk.

(Special to The Mirror.)

CHICAGO, Dec. 24.

Christmas Eve. The joyous holidays are here; the happy, cheery days—the merry actor's glad because of extra matinees—not. (Just a little of that Cyrano blank verse.) Well, here we are again on the threshold of another new year, and the Kris Kringle of 1898 is dealing most generously with the managerial stockings hereabouts. The usually dull theatrical weeks preceding Christmas have been lively. People appear to have found time both for plays and purchases, and the members of companies laying off here this week have found it hard work to get seats, as the paying patrons have had them all. It looks as though the present season would break all theatrical records in Chicago.

Mr. Mansfield is doing a splendid business at the Grand, and the entire lower floor is sold out at every performance at "two per." Cyrano is with it, too. It is a great play, magnificently staged and capitally acted. Not only are the principal roles well cared for, but the "also rans," of whom there are a large number, are well up. The special Christmas and New Year's matinees are practically sold out. The Mansfield engagement closes Jan. 7 and he will be followed by 'Way Down East, seen here before at the Schiller.

The Columbia seems to have become the home of extravaganza, for after three big weeks of The Belle of New York at that house, Jack and the Beanstalk will open to-morrow night for the holidays, with Louise Willis Hepner, Henry Clay Blaney, and the rest.

Lieutenant Hobson, the hero of the *Merrimac*, lectured here at the Auditorium last Sunday night before a large audience, and kissed 163 women. His average per minute was 4 44 and his highest 10.

The Bostonians have been doing well at Powers' with The Serenade and Robin Hood, but they tell me the new opera, Ulysses, was something of a frost. I didn't see it, for it only lasted two nights. All of the old favorites have been cordially received. Monday afternoon, at the Christmas matinee, Mr. Sothern will open in The King's Musketeers. His advance sale is very large.

I caught two names good enough for the soubrette album in the police court the other day. Minnie Citizen, who figured in a case the day Otis Skinner, George Hoey, George Leslie, and Frank Burbeck visited my court, came in and swore out a warrant for Lillian Tartt, and the next morning the clerk called the case of "Tartt Citizen."

The Christmas dinner of the Forty Club will take place at the Grand Pacific next Tuesday evening, and the usual jolly crowd is expected.

D. K. Higgins has had a fine week at McVicker's in At Piney Ridge. To-morrow night Manager Litt's big production of In Old Kentucky will begin a holiday engagement. The company has been laying off here this week.

That famous old Dearborn Street resort for frayed Thespians, "The Dizzies," is no more. Its originators, Wagner and Hausch ld, have a new place, where there is more money and fewer "tabs," and the "this-place-has-changed-hands" sign is above the door of the old headquarters, where one could organize an Uncle Tom show in thirty minutes and where every one doubled in brass. And Old Tony Denier wept bitter tears over the bier—spelled eyether way.

The stock company at Havlin's will present Northern Lights next week.

Billy Hepner, the famous wig maker, arrived here last week to remain through the run of Jack and the Beanstalk. It is his first visit here since he left to make New York his home.

Otis Skinner writes that Elsie Leslie has discovered a new soubrette name for the album—Myrtle McGrew. Sounds like "ten and costs."

The first Christmas and New Year's card comes from Harry and Flora Blake, "the droll duettists," who mailed it from dear old Lunnon.

From the unpatriotic local manager of the Taylor Opera House, of Trenton, N. J., Ben Giroux received the following in response to an application for a date: "Can't Remember the Maine for Feb. 21, 1899, as entire week is booked." Did you ever hear of such a poor memory?

Harry Lee continues to do well at the Great Northern with his excellent production of Cyrano. It is well worth seeing.

"Jake" Rosenthal cut my picture from the Christmas MIRROR, pasted it on the front of a Brown's-in-Town holiday postal card, wrote Chicago after it, and it was duly delivered at my office. Talk about your secret service!

Clifford and Huth are to follow Kelly and Mason in Who Is Who at the Alhambra, appearing there to-morrow in their farce, A High Born Lady, and at the Academy of Music McFadden's Row of Flats will succeed The Air Ship.

There was a big fire within a block of the Drexel Theatre last Wednesday night and the audience of 500 people left the theatre to see it, leaving the house empty. It was a triumph for realism.

The Hero of Manila will follow the Newell Brothers in The Operator at the Court Theatre.

Manager Harry Earl has tendered his Masonic Temple Winter Theatre for a big benefit for the employes of the destroyed Lincoln, who lost their all in the recent fire.

With best wishes for a Merry Christmas to all my MIRROR and theatrical friends, and with wishes for many more to follow, I sign myself in the same old way. "BIFF" HALL.

PHILADELPHIA.

Bills for Christmas Week in the Quaker City—Good Prospects—News Items.

(Special to The Mirror.)

PHILADELPHIA, Dec. 24.

Great preparations and rehearsals have been going on all week under Charles A. Ellis for the four performances at the Academy of Music holiday week, the repertoire being changed to Lucia Dec. 26, Tristan and Isolde Dec. 28, La Bohème Dec. 30, and Lohengrin Dec. 31.

Francis Wilson concludes his brilliant season of four weeks at the Auditorium with the coming week. The Little Corporal is a genuine success. Mrs. Fiske will open here Jan. 2 for a week in a series of plays presented during her last long engagement in New York.

Maude Adams will make her first appearance as a star in this city at the Broad Street Theatre in The Little Minister, Dec. 26, with the hopes of a six weeks' stay.

Willard Spenser's favorite opera, Princess Bonnie, will be the Southwell Opera company's Christmas offering at the Grand Opera House. This opera is always sure of a hearty welcome here and is likely to hold the stage for two weeks. Princess Bonnie will be cast as follows: Princess Bonnie, Edith Mason; Shrimps, William Wolff; Tarpaulin, Arthur Wooley; Roy Sterling, Thomas H. Persse; Admiral Pomposo, John J. Raffael; Count Castinetti, Will Collins; Salvador, Nace Bonville; Captain Surf, Harry Morton; Kitty Clover, Ruth White; Susan Crab, Bessie Fairbairn.

De Wolf Hopper will present his latest opera, The Charlatan, at the Chestnut Street Opera House Dec. 26 for a three weeks' stay, and will be followed Jan. 16 by Hotel Topsy Turvy.

A Reign of Error will fill in a week, Dec. 26, at the Chestnut Street Theatre with Rogers Brothers and the same company that appeared here earlier in the season. Anna Held and A French Maid Jan. 2.

Charles H. Yale's pantomimic spectacle, The Evil Eye, that turned away people at every performance during its initial performances in this city last August, returns for one week Dec. 26 to the Park Theatre. Jan. 2, the Victorian Cross. Jan. 9, Isham's Octoroons.

The Girard Avenue Theatre will be lively next week, when Uncle Tom's Cabin on a grand scale will be the feature. A cake walk, buck and wing dancing will be introduced in the revival. The cast is worthy of being placed on record: Frank Roberts does Uncle Tom; Joseph Kilgour, George Harris; G. R. Edeson, Gumption Cute; Valerie Bergere, Eliza; Emma Maddern, Aunt Ophelia; Daisy Lovering, Topsy; Carrie Burbeck, Eva; Edward Middleton, Marks, and George Barbier, Legree.

Mrs. John A. Forepaugh has secured for the theatre that bears her name for Christmas week the military melodrama The Cherry Pickers, with the original scenery and costumes. Jan. 2, An Enemy to the King.

Daughters of the Poor is the announcement for week of Dec. 26 at the National Theatre. Weber and Fields' Pousse Cafe follows Jan. 2.

Chauncey Olcott opens at the Walnut Street Theatre Dec. 26 for two weeks in Sweet Inniscarra.

The Standard Theatre Stock company, with vaudeville between the acts, have struck the popular fancy with a weekly change of attractions.

Down in Dixie is at the People's Theatre week of Dec. 26.

Dumont's Minstrels at Eleventh Street Opera House have two new local burlesques, Harry Mohn's dog circus, and a big bill for the holiday week. S. FERNBERGER.

ST. LOUIS.

Attractions Out on the Mississippi—Amusements and Gossip in Missouri.

(Special to The Mirror.)

ST. LOUIS, Dec. 24.

Mathews and Bulger opened in By the Sad Sea Waves at the Olympic Theatre last Sunday night to a large audience and the attendance increased during the week. They call it a "rag time opera," but why no one seems to know. Any way, it made a most favorable impression, as the attendance during the week indicated. Mathews and Bulger, of course, came in for a large share of the applause, but there were others in the company who got their share of it. Rose Melville was funny and created many a laugh. Josie De Witt came in for a goodly share of the applause. Her violin playing was certainly one of the features of the entertainment. Nellie Hawthorne, however, carried off the honors. She has the sweetest of voices, and her singing was one of the features of the performance. In fact, the entire company is an excellent one. To-morrow night The Belle of New York will begin an engagement.

The Old Coat, which is at the Century this week, should have proven a success, but it has not. There is something about it that is disappointing. The company presenting it is an excellent one. Edward S. Abeles, a St. Louis boy, certainly did well, and so did Fred Bond. Helen Reimer was capital, as she always is, while Nita Allen and May Vokes were also the recipients of much praise for clever work. To-morrow night A Stranger in New York opens for a week's run.

Cheek, a lively old comedy, was the play presented by the stock company at the Grand Opera House this week. Each of the members met with a cordial reception. The vaudeville features were also warmly received. A large audience was present each night.

At the Imperial Lady Windermere's Fan was the offering, and the strong stock company presented it in their usual capable manner before large, appreciative audiences during the entire week. Each of the members of the company gave a most excellent performance. The Lights o' London will be the attraction next week.

The Columbia has had a number of big attractions on this week that have proven drawing cards. Lawrence Hanley began his vaudeville career in a sketch called The Player. He is a favorite here and his efforts this week have met with just approval. A good vaudeville list made up the bill.

Thomas E. Shea in The Man o' War's Man proved a strong attraction at Havlin's. The scenery and costumes are elaborate, and Mr. Shea sustained his part in fine style. To night he will appear in Dr. Jekyll and Mr. Hyde. Large audiences have been the rule. A Milk White Flag will open to-morrow afternoon.

The Standard Theatre this week has Fred Rider's Night Owls and they are drawing well. Harry Morris's Little Lambs will gambol here next week, commencing to-morrow afternoon.

Manager John Havlin was in the city last Sunday.

Will J. Davis, accompanied by James J. Brady, was in town last Monday. It is said that they came to turn the Century Theatre lease over to Manager Spaulding through his representative, Manager P. Short. A. L. Levering, the present manager of the Century, will leave that theatre when it is turned over to Mr. Short, having accepted an offer on the road.

There will probably be no change in the list of attractions scheduled for the Century during the remainder of the season.

The Old Coat company, here at the Century, will close, it is said, Jan. 7. W. C HOWLAND.

CINCINNATI.

Christmas Week on the Ohio—Bills at the Theatres—Excellent Business.

(Special to The Mirror.)

CINCINNATI, Dec. 24.

The past week has been better than most managers hoped for, so the outlook for Christmas is the more encouraging.

Rainforth and Havlin announce, as their attraction at the Grand, Sousa's Opera, The Bride-Elect. Next comes Sol Smith Russell in his new play.

The Neill Stock company at the Pike has se-

cured for the ensuing week A Gilded Fool, which has been played so long and so well by Nat Goodwin. Lila Vane will appear in the lead. The others in the company are also well cast and a harmonious stage setting is assured

The Star was dark Friday, but was opened to-night for the initial production of a new drama dealing with the Civil War, entitled Report for Duty. It was given with the full strength of the Brady Stock, including Willis Granger and Selma Herman. It will have a two weeks' run at the Star and will then be put on the road with an entirely new cast. The play has been written by J. K. Tillotson and is being given under his immediate supervision. Homer Sheridan is the business-manager.

At the Walnut will be Have You Seen Smith, following Why Smith Left Home.

The Heart of the Klondike is to be at Heuck's, beginning Sunday.

Hopkins' Trans-Oceanic Star Specialty company is to be at the Fountain during Christmas week.

WILLIAM SAMPSON.

WASHINGTON.

Zaza's First Production—Other Bills for the Lawmakers.

(Special to The Mirror.)

WASHINGTON, Dec. 24.

Olga Nethersole, who during her engagement at the Lafayette Square this week has presented The Second Mrs. Tanqueray, Frou-Frou, Carmen, and Camille, closed to-night with a performance of The Termagent. On Monday night will occur the initial production of Zaza, David Belasco's version of Berton and Simon's play, with Mrs. Leslie Carter in the title-role.

The French Maid, with Anna Held featured heavily, has done fairly at the National. The Telephone Girl, with Louis Mann and Clara Lipman, will be the Christmas week bill.

Down in Dixie, at the Academy of Music, will be succeeded on Monday night by James O'Neill, who will produce during the week Monte Cristo, When Greek Meets Greek, and Virginius.

At the Columbia A Bachelor's Honeymoon has proved pleasing. It will be followed by Roland Reed in The Wrong Mr Wright

Four performances of grand opera will be given by the Ellis company on Jan. 3, 5, 6, and 7.—Romeo and Juliet, Tannhäuser, Cavalleria Rusticana, I' Pagliacci, and The Barber of Seville. Melba will sing in Juliet and in The Barber of Seville. Zelie De Lussan will be heard in I' Pagliacci.

Al. Reeves' company will be at the Lyceum next week, following the High Rollers.

JOHN T. WARDE.

BALTIMORE.

Yuletide Attractions in the Monumental City—'Way Down East Scores Heavily—Notes.

(Special to The Mirror.)

BALTIMORE, Dec. 24.

Anna Held, in The French Maid, will be the Christmas week attraction at Ford's Grand Opera House. 'Way Down East has enjoyed a very good week at Ford's. This, too, for the very worst week in the year and a return engagement.

The Lady of Lyons will be the holiday play at the Lyceum by Manager Albaugh's Stock company. Americans Abroad this week has proved very enjoyable, and the Lyceum clientele have been very liberal in their patronage.

The Telephone Girl will follow A Reign of Error at the Academy of Music.

Gilmore and Leonard, in Hogan's Alley, did pretty well at the Holliday Street. They will be followed by Devil's Island.

Joseph Hart's Vaudeville company will supplant A Spring Chicken at the Auditorium Music Hall and Sam Devere and his Own company will occupy the stage of Kernan's Monumental Theatre.

Melba had a great audience at the Music Hall last Monday night, when she sang Rosina in The Barber of Seville. It was probably the largest and most representative audience we have had here for some years. Manager Charles E. Ford can well afford to repeat his experience, and it is hoped that he will be able to induce Manager Grau to bring his company here at the close of the New York season.

Colonel Samuel C. Little, at one time proprietor of Guy's Hotel, in this city, and who has for several years made his home with Mrs. Ellen Martin, died on Sunday last. Colonel Little had a legion of friends in the profession, who will doubtless hear of his demise with genuine regret.

HAROLD RUTLEDGE.

PEASANT PLAYERS.

Thirty Bavarian peasant actors and actresses arrived last Wednesday to present a series of melodramas at the Germania Theatre. The company is composed entirely of farm folk who dress in their picturesque native costumes and perform plays illustrating their own daily lives. They have all appeared in the Passion Play at Oberammergau, and have played before the Emperor and Empress of Germany. After their engagement here, under Gustave Amberg, they will immediately return to their pastoral pursuits in Bavaria.

A NEW ROMANTIC PLAY.

A new romantic play, The Ragged Cavalier, by Creston Clarke and Louise Malloy, was recently produced in Texas with success. The scenes of the drama are laid in France at the time of the reign of Henry II. Mr. Clarke will use the play as a feature of his repertoire during his tour through the South.

NOTES OF THE AUSTRALIAN STAGE.

Plays and Players in the Chief Cities of the Antipodes—News Items.

(Special Correspondence of The Mirror.)

SYDNEY, Nov. 21, 1898.

Williamson and Musgrove's Dramatic company, which has been appearing at Her Majesty's Theatre during this month, has given a most capable representation of Under the Red Robe, enhanced by picturesque mounting and dressing. Ada Ferrar as Renee is particularly well cast, and this actress, who has given so much pleasure to our theatregoers in The Sign of the Cross and The Prisoner of Zenda, appears to even greater advantage in this womanly part. Juluis Knight, very much disguised as Gil De Berault, carried out the author's idea of the character to the very letter and made every line tell. Cecil Ward, Gaston Mervale, W. F. Hawtrey, George Majeroni, and Mrs. Maesmore Morris are all due for special mention.

The Lady of Lyons, which was last seen in Sydney during the recent Potter-Bellew season, is being revived for six nights, Julius Knight being the Claude Melnotte and Ada Ferrar Pauline. The late Scot Inglis appeared as Glavis in the Potter-Bellew production, which was presented on the evening of his wedding to Yda Hamilton, and this calls up memories of a promising young Australian whose memory is still green on this side. Gaston Mervale is appearing as Beausard and Cecil Ward as Glavis, while W. F. Hawtrey is eminently suited as General Dames.

The Theatre Royal is now occupied by Maggie Moore (Mrs. J. C. Williamson) and Harry Roberts, who have been appearing as Dollie Bonde and Stanley Dodge in A Prodigal Father. On Saturday they gave us a change of bill to a comedy drama, Bob, which is being produced here for the first time in Australia.

Alfred Dampier is once more among us and has been appearing at the Criterion in the Drury Lane melodrama, The Duchess of Coolgardie. Katherine Russell (Mrs. Dampier) is in the cast, which also includes George Butler, Johnston Weir, John Forde, C. Appleton, Ed Duggan, W. Holman, E. Holloway, and Rose Dampier. On Saturday Dampier revived Robbery Under Arms, reappearing in his favorite role of Captain Starlight. A tour of the provinces and other colonies is projected for the Dampier company.

Business at the Palace has never been brisker than at present, where your Dante continues to completely mystify with his clever and entertaining tricks and illusions. He is to revisit New Zealand at the close of his Sydney season. L. J. Lohr is his manager.

The Lyceum continues as the home of lurid melodrama, which certainly pleases a section of our playgoers, judging by the satisfactory houses which greet the weekly change of bill. An English version of A King of Crime is the latest bill presented by the McMahon management.

Florrie West, described as "England's celebrated burlesque actress, vocalist and dancer," is Harry Richards' latest novelty at the Tivoli. At the Tivoli also are Cora Caselli, Pope and Sayles, and Charles Fanning. Bellman and Moore, Ugo Biondi, and Harry Richards will soon begin a tour of New Zealand, where Richards is very popular.

Julius Knight is to appear as David Kingsley and Ada Ferrar as Lina Nelson in a revival of Harbor Lights at Her Majesty's. Williamson and Musgrove will then send them at the head of the company at present supporting them for a New Zealand tour.

Philip Newbury and Madame Spada are appearing at the Town Hall.

C. A. Sampson, the strong man, is visiting Sydney. He gave an invitation performance at Her Majesty's Theatre last week.

The Geisha is to be the Christmas attraction at the Princess Theatre, Melbourne, after which we shall see it in Sydney.

Williamson and Musgrove's Christmas pantomime is to be the The Forty Thieves. Carrie Moore is to be principal girl, and others already engaged are Cesca Vollugi, a Melbourne soprano; Jennie Opie, Kate Towers, John Coleman, Charles Berkely, J. W. Sweeney, George de Lara, Irving Sayles, Little Gulliver, and Isabel Hendley.

The recently deceased Scot Inglis was a native of Victoria, Australia, not of England, as has been stated. His brothers are proprietors of two newspapers in Victoria. The news of this actor's suicide was a great shock, as we expected great things of him.

E. NEWTON DALY.

MELBOURNE, Nov. 18, 1898.

La Poupee is being played at the Princess to crowded houses. Dorothy Vane, Mr. Kinningham, Mr. Lauri, Mr. Vernon, and Mrs. Bracey all help to make the success.

Bland Holt's production, Sporting Life, continues to attract full houses. As usual Mrs. Holt, Miss Watson, Miss Ross, Messrs. Baker, Hyan, and Holt give satisfaction in their respective parts. Sporting Life is likely to have a long run.

The Broughs are playing The Liars at the Bijou Theatre to good business. Lord and Lady Algy will be their next production.

The Opera House bill of fare is up to the standard. Charles Cogill, Peggy Pryde, Mons. and Mlle. Ajax, and Will Whitburn are the leading attractions. Harry Rickards has secured a lease of the Bijou Theatre and moves in with his company from the Opera House on the expiration of his lease of that theatre early in the new year.

The Llewellyn Sisters are singing with the No. 3 Tivoli company in Adelaide.

The Poluskis will sail for South Africa this week.

The Lynch Family of bellringers are booked for a Sydney season, commencing on boxing night.

Elsie Landor, the American actress, who played at the Bijou a few weeks back, will go to West Australia soon for a season.

J. B. Watson has returned from New Zealand, where he was stage-managing with Pollard's Opera company, to make preparations for the pantomime.

George Beauchamp's recent benefit at the Opera House was the biggest on record in Melbourne.

Nina Osborne has rejoined the Opera company.

Peggie Pryde has been made a life governor of the Childrens' Hospital. Miss Pryde has given an annual contribution to the institution.

John Cosgrove has joined the McMahons' Dramatic company at the Lyceum, in Sydney.

Virgie Vivienne is still in the west with a company of her own.

The Lucifers are playing a season at the Sydney Alhambra.

The Sign of the Cross will open its New Zealand tour at Wellington on boxing night.

Two new instalments of English artists, the Sisters Phillips and the Brothers Lorenzi, will open at the Sydney Tivoli on Nov. 26.

Addie Plaice, Rae Cowan, Put Melton, and Miller Fraser have joined the company at the Sydney Alhambra.

Haygart's Dramatic company, headed by J. G. Putten and Miss Murshall, produced The Flying Scud at Geelong last night.

Marion Willis has joined Maggie Moore in Sydney.

JAMES M. ROBISON.

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An audience which filled the house completely seemed charmed with the story. The play is full of interest from beginning to end. It is clean and consistent.—*Toledo Daily Blade*, Dec. 12, '98.

For Her Sake is a Russian play, something on the order of Darkest Russia, but perhaps more creditable. Edwin Gordon Lawrence becomes the prince in act and word and well portrays the different emotions.—*Toledo Daily Bee*, Dec. 12, '98.

The play, the cast, and the stage appurtenances are sufficient to make the performance one of the best this season and should have a liberal patronage.—*Toledo Commercial*, Dec. 12, '98.

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THE ITCH FOR NOTORIETY.

THERE are several newspapers in this town that seem to take delight in lifting from the obscurity with which mediocrity covers so many persons some unhappy aspirant for notoriety who for a brief moment glories in the publicity imparted by the column "story" only to sink back at once into a deeper oblivion than that which originally hid him. Of course, the person subject to the flash of notoriety must himself furnish the fuse or the newspapers will not touch him off. It is strange that so many such persons mistake the fortuitous glimmer for the blaze of fame; and it is more strange that so many wearers of the clerical cloth fall victims to that sensational but ephemeral thing vulgarly called the "write up."

The particular victim of last week was a preacher who, securing the attention of a secular audience, proceeded to retail the hackneyed platitudes about the alleged degeneracy of the stage that have afflicted the public with weariness from time immemorial. This preacher imparted to those platitudes nothing more original or interesting than a reflection of his own personal idiosyncrasy. His was the commonplace mind, and his were the commonplace eyes. He approached his subject confessedly with as little practical knowledge of it as an actor would be supposed to possess of the various phases of belief that are traceable to the basis of religion, or of the particular effect of the teachings of any given sect upon the virgin mind of the heathen. In short, this preacher assumed to talk of an institution of which he knew little with all the oracular assurance of an authority. His lecture was in as bad taste as would be a criticism of religious administration or a gratuitous instruction of the clergy as to what they ought or what they ought not to preach about by an actor who might excuse his impertinence on the ground that he had occasionally attended church, and therefore was competent to lay down a law for church conduct.

With the growth in the number of churches there appears to be an unfortunate falling off in the ability of those who occupy the pulpits. There are still great clergymen, and they work legitimately and with noble results. It is the small fry, of whom lamentably there are a multitude in the church, who like cheap showmen go outside of their fields to attract by illegitimate means the attention which they are not brainy enough and original enough to win in their proper sphere. No one nowadays hears the really great preacher inveigh against the theatre, because the great preacher realizes exactly the place the theatre holds in the scheme of civilization and development.

The assault of this particular preacher upon the theatre had a sequel in the form of interviews with several clergymen in one of the city newspapers last Friday. Dr. PARKHURST said:

> I do not believe in talking at length about a matter of which I have not personal knowledge. I am convinced that the whole theatrical question is one of very serious import for good or for ill. On account of its exceeding seriousness, I may some time think it wise to make myself personally acquainted with the theatres of this city. If I do so I shall then feel free and qualified to express my judgment as to their quality and influence.

The Rev. Dr. EATON expressed these very pertinent views:

> I believe the stage has moral uses. It rests on a natural instinct, which is universal. It is not the office of the stage to preach but to hold the mirror up to nature. I believe the tendency of the stage to-day is upward, and not downward. In regard to the contention that the player of pure parts should be of pure life, it is the duty of every man and every woman to maintain a high ideal. But to say that because an actor or actress is not immaculate therefore they have no right to represent ideal principles on the stage is to demand more of them than we demand of any other profession, even of ministers. If a minister should not preach a great deal better than he lived, the moral tone of sermons, in some instances, would be unfortunately low.

Here are two clergymen whose words should be pondered by the sensational pulpiteers who ignorantly attack the theatre and foolishly assume that their own profession is above criticism.

One more word must be said in line with Dr. EATON'S statement and in reply to the reiteration of cheap preachers that the stage corrupts society because stage people are "wicked." The people of the stage are as admirable in conduct as are any other sort of people. They are as moral as are those in any other walk of life. The preachers who assert to the contrary must imagine that the public is made up of fools. It is not an exaggeration of social history to say that clergymen themselves figure in unchaste and scandalous doings oftener than do those whose lives are cast on the stage. Let any clergyman of rectitude who doubts this consult the newspapers from day to day and he will find the statement verified.

THE CHRISTMAS PANTOMIME.

THE vogue of the Christmas pantomime in London at this season and the absence in New York of any special holiday attraction point a striking difference between the amusements in the two greatest cities of the world.

In London—and for that matter in all the prominent cities of Great Britain—the pantomime holds sway for weeks, beginning with "Boxing Day," the day after Christmas, so-called because of the old custom of giving Christmas boxes. This week in and about London alone there are no less than thirty-nine pantomimes bidding for patronage. The pantomime is supposed to be for the special benefit of children, but in its best form it also appeals strongly to adults, and its influence tends to keep alive all of the traditional sentiment of the Christmas season. To children, however, the pantomime must have a vital significance. It puts in the form of life the legendary literature of the nursery, and gives a verity to the strange and fascinating peoples with which that literature has filled the young imagination. Beyond this, it introduces the little ones to the theatre, for which they at once conceive a liking, and in which they afterward progressively see the story and drama fitted to their development.

It is probable that London management has for this particular season overprovided the pantomime. But the very best only of the many entertainments of this kind now running in that city can prosper. The general tendency of management everywhere is to enlarge upon a good thing. But while London may suffer a plethora of pantomime New York has to do without it altogether. There can be little doubt that one or two entertainments of this kind in New York at this season would prosper, and they would serve to introduce to the theatre the generation in small clothes that a few years hence the theatre must largely depend upon for support.

"The best thing that can happen for the American drama is that you should 'star' the American dramatist. That is a condition that is coming in any case. I think I see a time not far in the future when the dramatist will be the master of the theatre, just as he was in the best days of the drama, both in England and in France. The dramatist will be the rallying point of public interest, as actors and actresses now are." This is HALL CAINE'S valedictory. One can see him uttering the remark, eyes raised, head on one side, a modest Pecksniffian gesture saying "Take my case, for example!"—*Editorial, Boston Record.*

Mr. CAINE may bestow a great deal of thought upon his fiction before he develops it, but he talks too much about the theatre without pondering his subject. The successful dramatist always has been, is now, and always will be "starred" by his works. One swallow does not make a Summer. Art is long and time is fleeting. After Mr. CAINE has had more experience with the drama no doubt he will use fewer words, weigh those he does use, and generally be more reticent, although perhaps his modesty could hardly be improved upon.

PERSONAL.

WYNDHAM.—Charles Wyndham, who is pictured above, has recently appeared at the London Criterion in tragedy instead of his accustomed lighter style of plays. The tragedy, The Jest, is said to have proven not wholly successful.

HALL.—Pauline Hall sang on Friday at the Kansas City Board of Trade for the benefit of the poor children of that place. After singing several numbers she took up a collection, and was able to hand over a goodly sum to the managers of the Christmas Fund.

JEFFERSON.—Joseph Jefferson has announced that his Spring tour will begin on April 2 at Jacksonville, Fla.

BARRYMORE.—Ethel Barrymore will join John Drew's company, replacing Blanche Burton in The Liars, while Clara Bloodgood will assume Miss Barrymore's original role in Catherine, and Miss Burton will be seen in the part originated by Mrs. Bloodgood in Phroso.

FITCH.—Clyde Fitch's comedy, Teddy, written for Nat C. Goodwin, has been rechristened The Cowboy and the Lady.

NETHERSOLE.—Olga Nethersole probably will present, at Wallack's Theatre in January, a new comedy, The Price of Wealth, by Paul Blouet (Max O'Rell.)

RITCHIE.—Adele Ritchie was indisposed last Wednesday when Belle Harper was successful in her role in A Runaway Girl, at the Fifth Avenue Theatre.

HARLAN.—Otis Harlan has announced his intent to withdraw from the Hoyt and McKee forces at the end of this season.

COGHLAN.—Charles Coghlan's manager has denied the statement that Mr. Coghlan had in mind a production of The Three Musketeers.

HARRINGTON.—S. B. Harrington, of the firm of Chamberlin, Harrington and Co., managers of the Iowa-Illinois circuit of theatres, was married at Burlington, Iowa, on Dec. 15, to Genevieve Adams, of that city. Mr. and Mrs. Harrington will make their home in Peoria, Ill., Mr. Harrington being resident manager of the Grand Opera House there.

MCINTOSH.—Burr McIntosh lectured before the Camera Club in this city last Thursday, showing the photographs taken by him while serving in Cuba as a war correspondent.

KEANE.—James A. Keane has been engaged for the part of Pierre in Kate Claxton's production of The Two Orphans at the Park Theatre, Brooklyn, this week.

MCLEOD.—Grace McLeod, of the Lost Paradise, is one of six heirs to the fortune of an uncle who has died in Australia. Miss McLeod's share is estimated at more than $500,000.

ARTHUR.—Julia Arthur was ill with the grip last week, and Wallack's Theatre was closed for several days.

CLARK.—Hilda Clark, of The Bride Elect, is ill with pneumonia at a hospital in Saginaw, Mich.

LETTERS TO THE EDITOR.

A DIAGNOSIS.

THE AMERICAN SCHOOL OF OSTEOPATHY,
KIRKSVILLE, MO., Dec. 19, 1898.

To the Editor of the Dramatic Mirror:

SIR.—I have inspected, palpated, percussed and auscultated THE NEW YORK DRAMATIC MIRROR, and find it to be the brightest, prettiest, healthiest and altogether most welcome patient that visits my office. All physicians will agree with me in my diagnosis, I am quite sure. Honest, fearless, truthful, just, THE MIRROR stands at the very top of artistic dramatic journals.

Here is long life and a bumper to the Editor, The Callboy, The Matinee Girl, and the whole corps, down to the innocent "devil!"

Sincerely,
CLARENCE VINCENT KERR.

A UNIQUE ACHIEVEMENT.

NEW YORK, Dec. 22, 1898.

To the Editor of the Dramatic Mirror:

SIR.—To have been steadily and uniformly successful during twenty years of theatrical journalism is a unique achievement. To have been steadily honest in dealing with the actor and his art during twenty consecutive years is a feat unparalleled in American journalism. THE MIRROR is to be congratulated upon having achieved this unique distinction and thanked for the means employed.

The result attained reflects credit on yourself and the profession alike. On you for having promulgated and maintained your belief in the actors' inherent sense of right and decency in their relations to theatrical journalism, and to the profession at large for having justified and vindicated your good opinion.

MILTON NOBLES.

LIFE'S WONDER-FLOWER.

"Love is the wonder-flower of life. It springs full-grown in an instant, and blossoms in the meeting glance—the breathing of a sigh."

Once, but once, blooms wide life's flower;
Destiny led us through lone, sad days;
But a dream fulfilled is this golden hour,
Hidden away from all wondering gaze,
From the throng apart
Heart speaks to heart,
Though Destiny led us through lone, sad days.

Shut the door—let the world go by;
A shadowy dusk fills all the room;
Draw near to our longing, and Fate defy,
While here in the luminous gloom
Love speaks at will—
Yearning is still,
In the shadowy dusk that fills the room.

Heart to heart, in the waning light,
Our souls drink joy for eternity;
All we have prayed for is ours to-night,
Forgotten things past and those to be—
Let future years
Bring smiles or tears,
One joy is ours for eternity.

ELEANOR MERRON.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress from Oct. 5 to Oct 26, 1898.

AN AGREEABLE MISTAKE. By A. L. Zeller.
THE CARPETBAGGER. By Opie Read and F. S. Pixley.
THE CUCKOO. By H. G. Carleton.
DISPARU. By Alexandre Bisson and André Sylvane.
LES ERREURS DU MARIAGE. By Alexandre Bisson.
IN DURANCE VILE. By Sidney Wilmer and Walter Vincent.
KNAVES AND FOOLS. By A. J. Schindler.
MAIDS TO ORDER. By W. F. Carroll and F. Dumont.
SAN-LIN. By Chester Bailey Fernald and Heinrich Blau.
A STRANGE BABY. By Sidney Wilmer and Walter Vincent.
LA TERRE NEUVE. By Alexandre Bisson and Maurice Hennequin.
TWO FUNNY BURGLARS. By A. A. Shearer.
DON'T TELL MY WIFE. By F. Risser.
A DESCRIPTION OF HENRY'S COMIC MENAGERIE. By Abel Seaman.
AN ELECTION BET. By Jeff White.
AN ENGAGING POSITION. By Lewis E. MacBrayne.
FAUST AND HELENA. By Ray Elbing.
THE FORTUNE TELLER. By Harry B. Smith and Victor Herbert.
FREE SILVER. By D. Hyndmann.
IN THE CATSKILLS. By J. B. Fitzpatrick.
IN THE TRENCHES. By Abel Seaman.
AN OPEN SECRET. By Marion D. Campbell.
THE ROUGH RIDER; OR IN THE TRENCHES. By Bernard Francis Moore.
RUBBER BOOTS. By Manley H. Pike.
THE WIDOW FROM THE WEST; OR THE LATE MR. EARLY. By Hilton Coon.
A BUNCH OF ROSES. By W. D. Felter.
CAMPANO; OR THE WANDERING MINSTREL. By George D. Day.
THE EMPEROR OF BARATARIA. By Lucile Rutland and Rhoda Cameron.
GERTRUDE MASON, M.D.; OR THE LADY DOCTOR. By L. M. C. Armstrong.
A GILDED YOUTH. By Charles Townsend.
HELD BY THE ENEMY. By William Gillette.
HENRY OF NAVARRE. By Wilfrid North.
I'LL LOSE DE MONEY. By C. E. Schofield.
THE JUDGMENT OF PARIS. By Ella L. Ingalls.
MY LADY DARRELL; OR A STRANGE MARRIAGE. By Josph Le Brandt.
THE PRINCESS. By Francesca di Mairia.
THE ELEVENTH COMMANDMENT—THOU SHALT NOT DENY THY WIFE. By D. P. Cashman and B. H. Zelenka.
KISS YOU. By Edmund Mortimer.
MAPHINE; OR THE TRUE LOVERS. By Mrs. Mary A. Bliven.
THE MOONSHINER. By Franklin Fyles.
THE PICKLOWS. By Harry C. Baker.

QUESTIONS ANSWERED.

No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

J. M. M., Detroit, Mich.: Address letters to the actors in question care of THE MIRROR.

FREDERICK K. CONWAY, Boston, Mass.: Paul Feval died in France on March 8, 1887.

GEORGE TOWNSEND, Syracuse, N. Y.: They are with the Kennedy Players. See the "Dates Ahead" column.

EAUX, Chicago, Ill.: You will find the information in the Christmas anniversary number of THE MIRROR.

H. E. ROTHENBERG, Newark, N. J.: No: the opera is not of German but of French origin. It is a version of Lecoq's Les Cent Vierges.

MARTIN T. CALDWELL, Rochester, N. Y.: Henri Fourgere, the French dramatist, died at Paris, France, in 1887.

FRANK H. SNYDER, Mahanoy City, Pa.: Frederick Bancroft died of typhoid fever at Charleston, S. C., on Sept. 26, 1897. He was born in 1867, and his real name was Frederick Bronson.

C. J. K., Louisville, Ky.: Rudolph was originally written by Bronson Howard. It was afterward rewritten by Mr. Howard and David Belasco.

MIRROR READER, Philadelphia, Pa.: You can obtain the information you desire by consulting the Theatrical Roster published in THE MIRROR at the opening of the present season.

CHARLES R. MASON, Chicago, Ill.: Kyrie Bellew made his American debut at Wallack's Theatre, New York city, in October, 1885, in the production of In His Power.

F. L. D., New Haven, Conn.: Charles Fechter was fifty-seven years old at the time of his death, which took place at Richland Centre, near Queenstown, Pa., on Aug. 5, 1879.

GEORGE THURSTON, San Francisco, Cal.: Mixed Pickles was written by Dr. T. H. Sayre, and was originally acted at the Academy of Music, Jersey City, N. J., on April 1, 1885, J. B. Polk appearing in the principal role.

PLAYWRIGHT, Cincinnati, O.: 1. Communicate with the Librarian of Congress, Washington, D. C. 2. It means that in order to avail yourself of the international copyright law you must give a copyright production of the play in England.

JOSIE WINTERS, en route: 1. Write to Laura B. Daintry, whose address in the American Dramatists Club list is given as Dryden Court Hotel, West Ninth Street, New York city. 2. Lotta controls the rights to Musette. Her address is care Professional Woman's League, 1509 Broadway, New York city.

WILLIAM S. LANCASTER, Vicksburg, Miss.: The best play that Dion Boucicault wrote was The Tale of a Coat. It was acted for the first time at the Arch Street Theatre, of Philadelphia, on Aug. 4, 1890. It was presented for the first time in New York city at Daly's Theatre on Oct. 25 of the same year.

THE USHER.

There is a rush just now for the dramatic rights of successful novels, and authors and publishers who own these copyrights are suddenly apprised of the fact that they possess commodities for which there is an unprecedentedly active market.

The pronounced success of several dramatized novels since Trilby has caused this new demand. Authors are asking large fees for stage rights—so large, indeed, that it is difficult to see what margin will remain for the playwrights who are to make the dramatic versions.

In the dash for the novels managers are not in all cases showing much discrimination. If a book has enjoyed a large sale and its title is a good trade mark that often seems to meet the purchaser's requirements.

For instance, one manager has made heavy terms for the stage rights of a volume of short stories, not one of which possesses any discernible dramatic value, merely because thousands of copies of the work have been sold.

The dramatized novel is likely to be overdone, like anything else which enjoys the attention of the merely speculative and commercial theatrical operator. Stories suitable for the stage will succeed, if skillfully transplanted; but the majority are likely to meet with failure because of the arrant stupidity manifested in their selection.

The several postponements of The Sorrows of Satan at the Broadway Theatre last week caused inconvenience and annoyance to a number of people, and the English manager, known here as A. H. Chamberlyn, queered his American debut in theatrical circles most effectively in consequence.

In the '70's managers used to postpone productions frequently, and such disappointments were not regarded wrathfully. But the public has come to look with disfavor upon irregularities with respect to managerial promises, and the limit of its endurance was overtaxed in The Sorrows of Satan case.

Commercialism in theatrical management has few advantages, but one of the few is the exaction by the public of the same good faith and punctuality that prevail in other commercial pursuits. Your commercial manager may traffic in whatever "goods" he pleases, but he must not deceive and anger the public or his trade will decline.

A newspaper in a small Massachusetts town the other day published the following editorial:

The management of the Opera House should not rent it to traveling companies carrying girls in the cast. Nothing is known of the character of these girls who are traveling, and they are quite apt to be gay girls. Nothing ought to be booked but Uncle Tom's Cabin, male minstrels, The Little Minister, or The Old Homestead, without first detailing a carefully selected committee to see the attractions in some other town. If it appears to the committee that the company has nothing objectionable the Opera House should be rented, unless the date desired comes on Thursday evening.

Presumably, Thursday evening is prayer-meeting night in that Massachusetts community, which would be a capital place for the minister who entertained the Nineteenth Century Club with his views of the stage last week to emigrate to.

If the newspaper's suggestion of an investigating committee is adopted, what a mad local rivalry will ensue for the places on it!

Charles Coghlan is playing in Toronto this week. New Year's week he will return to Brooklyn, appearing at the Amphion.

It is likely that Mr. Coghlan will then end his tour in order to devote several weeks to preparing for the production of a new play—not his contemplated revival of The Three Musketeers, but a drama dealing with the revolutionary period, which is said to be very strong.

The new piece, in all probability, will go on at the Lyric Theatre some time in February, serving to reopen that playhouse.

The Rev. Dr. Slicer's trade is talk, and doubtless he finds it a profitable trade; but when the Rev. Dr. Slicer talks of something he knows nothing about—as he did when he addressed the Nineteenth Century Club on the subject of the drama the other evening—there is really no reason for raising a dust about it.

Advertising is at the bottom of these artificially created ripples. In this case the Nineteenth Century Club got it first. The Rev. Dr. Slicer secured a liberal share the following day.

Then the *Herald* whipped up a froth about it and published "interviews" with that little coterie of theatrical traders and their subject actors who are always on tap for banal utterances whenever there is a chance to get their names into the papers and who would be as ready to deliver themselves about the latest discovery concerning vibratory force as about the morality of the stage, or any other topic that they are equally unqualified to discuss intelligently or authoritatively.

And then, of course, the *Herald* found no difficulty in getting a batch of opinions, agreeing or dissenting, from a brood of loquacious ministers also glad to catch on to the tail of the Rev. Dr. Slicer's advertising kite.

As a matter of fact, the Slicer "sensation" which the *Herald* claimed was causing excitement in the profession existed only in the *Herald's* lively imagination.

Wise are those managers and actors who, respecting their calling, refuse to be drawn into futile controversies that are designed solely to exploit restless clergymen and to feed the avid columns of sloppy newspapers.

To admit that the stage needs defense from the ignorant and contemptible attacks of notoriety-seekers of the Slicer stamp is to insult the stage and those worthily connected with it.

A letter from Baltimore tells a curious story of frosty experience. The writer says:

"The Rogers Brothers opened at the Academy of Music last Monday night in A Reign of Error without any advance sale. Therefore the very bad houses of Monday and Tuesday were not unexpected. The usual Wednesday matinee had been advertised, and the company was on the stage and ready for the curtain to go up; but at 2 o'clock not one ticket had been sold. When this news was imparted to the Rogers Brothers they at once dismissed the company and all hands repaired to Ford's, where 'Way Down East was being played to an excellent audience."

The Rogers Brothers' experience was not duplicated, but the ante-holiday theatrical depression was emphasized in this city also last week. Prosperity made more than the usual number of shoppers, and in the evenings the stores were crowded and the theatres were sparsely attended.

Now that present-buying is over ticket-buying will begin, and there is every reason to believe that holiday theatrical receipts this year will surpass the record of many past Yuletide seasons.

Howard Paul, who is at present in London, where he will remain until May, sends me a list he has compiled of English dramatists who either are or have been actors.

A. W. Pinero was for many years an actor at the Lyceum—although never a popular one—before he began to write plays. H. V. Esmond remains an actor and at the same time is a prolific playwright. Jerome K. Jerome was on the stage once, although in a modest way.

Then there are Murray Carson, joint author with Louis N. Parker of Rosemary and other plays; Brandon Thomas, a really artistic actor and a playwright, whose name is perhaps more widely known as the author of Charley's Aunt; Ernest Hendric and Metcalfe Wood, actors both, and the authors of The Elder Miss Blossom; Harry Nicholls, William Lestocq, Edward Rose, and R. C. Carton, who was also an interpreter of the drama before he became a creator of it.

"The list might be extended," adds Mr. Paul, "were I to make an excursion into the large provincial cities like Liverpool, Manchester, and Birmingham, where reside many capable men who have contributed amusing plays to both the London and country stage."

JAKE ROSENTHAL'S LATEST.

Of the devising of clever advertising schemes the brain of Jake Rosenthal knows no end. Brown's in Town, Mr. Rosenthal's present attraction, is being boomed in an altogether original way, as has been the case with every attraction that he has handled. The latest objects of Mr. Rosenthal's enterprise were the correspondents of THE MIRROR, whose portraits appeared in the Christmas number. Each photograph was cut out, the name and address of the original clipped and the picture pasted on the address side of a postal card, with the name of the State and town added. On the other side of the postal was this greeting: "Brown's in Town, and wishes you a Christmas that will be a Merry one; and that the year 1899 will be Happy and Prosperous." With nothing but the portraits as guides, the postals reached their destinations, showing by the way, that THE MIRROR'S correspondents are prominent and well known. That the postals made a hit will be seen by reference to THE MIRROR'S correspondence columns this week. Next, Mr. Rosenthal!

MANAGER PHILLIPS' QUICK WORK.

While the recent Rochester fire was burning The Wheel of Fortune's entire outfit, Manager Phillips sent forty telegrams to managers assuring them that every date would be played, and dispatched another message to this city ordering shipment of his duplicate scenery and properties. Only one performance was lost, and Mr. Phillips believes that he has made a new record. Mattie Keene was to have joined the company at Rochester but, fortunately, arrived just too late to open there, the delay saving the new wardrobe which she had provided for her specialties.

THE LAST CHAPTER COMPANY.

George H. Broadhurst's new play, The Last Chapter, will be produced on Jan. 30, at Baltimore. The company, which has just been completely organized, consists of Katherine Gray, Ellie Wilton, Beryl Hope, Clara Emory, Gertrude Whittey, Edgar Davenport, Edwin Holt, Thomas A. Wise, Horace Lewis, Harrison Armstrong, F. Newton-Lindo, and Harry McArdle. Mr. Newton-Lindo, who is well known in England, will make his first American appearance in this production.

THE CHURCH AND THE STAGE AGAIN.

"The Moral Ministry of the Stage"—that time-worn subject that never seems to realize that it is old—was discussed before the Nineteenth Century Club, at Delmonico's on Tuesday night, by the Rev. Dr. Thomas R. Slicer and Bronson Howard.

"The drama that presents a morbid, unhealthy picture of life is wrong," said Dr. Slicer. "We have a right to demand happiness in this world. Plays to be uplifting should display the normal, not the abnormal, human being. In many of the modern dramas a young girl is brought face to face with conditions which will never come into her own experience.

"As for the personal morality of actors I feel very strongly that no impure man or woman should be tolerated in that profession any more than in other callings. A virtuous character should not be presented on the stage by an immoral person. That there are many pure, noble men and women on the stage I am sure."

Bronson Howard began his address with the exclamation, "Moral ministry of the stage! Snakes in Ireland! There are no snakes! The chief moral ministry of the stage seems to be to furnish the clergy with a theme for sermons. I should like to say to them that they could best aid in the purification of the dramatic profession by keeping their people away from our stage doors. They harp on the seventh commandment almost to the exclusion of the other nine. That troublesome seventh commandment has been at the bottom of the quarrel between the church and the stage since the first. I hold that the personal morality of the actor has nothing to do with his performance. Does any one buy a bad picture because it was painted by a good man?

"I am of the opinion that the playwright's pen should be free to depict any and every side of life. If we cannot show what is bad how can we show what should be avoided? But I do not believe that all sorts of people should see all sorts of plays. Young girls, for instance, should not be permitted to see dramas that deal too frankly with the seventh commandment. Parents do not seem to realize their responsibility in this matter. They are lazy. Their daughters go to the theatre altogether too indiscriminately. It is a crying evil. The theatrical profession should not be expected to shoulder the responsibility of the parents. They should know what sort of performances their daughters see at matinees. You may say that I am exhibiting poor business policy in thus trying to keep certain patrons away from the theatre. I reply that I would rather have two seats occupied by the parents than one by the daughter. I have been complimented because in my plays I have left the seventh commandment alone. The only reason is that I am tired of it. I was born tired of it."

A DIVERSITY OF ADVERTISING.

As the receipts of theatres are drawn from the pockets of all classes, so the necessary expenditures of the theatrical business are widely diversified. To say nothing of the personal expenses arising from the needs and whims of individuals connected with the profession, the industries dependent wholly or in part on theatrical patronage are many.

This fact is suggested by a glance at the advertising pages of the Anniversary-Christmas number of THE MIRROR. From theatrical hardware to press clippings seems a long way; wigs and baggage transfer would hardly appear at first glance to be of equal importance in one business; shoemaking and dramatic instruction are strange bedfellows. But all these and many more are represented in the holiday MIRROR. For a publication that is distinctly and pre-eminently a class journal—a "trade journal" as it might be called, technically—THE MIRROR can probably equal any other in the diversity shown in its advertising pages. The numerous interests connected more or less closely with the profession, and the fact that they are advertising with THE MIRROR this year, are gratifying indications. Take a glance at a part of the list:

Theatrical exchanges, theatrical picture frames, theatrical typewriting, theatrical shoemaking, theatrical photography, theatrical hardware, theatrical lumber, stage lighting, dramatic instruction, scene painting, show paper, properties, published plays, wigs, costumes, lithographers, press clippings, songs, photo-engraving, a music library, a conservatory of music, dramatists, companies, theatres, actors, and actresses!

A great field represented by a great paper.

BRADY FILLS AN EMERGENCY.

William A. Brady is nothing if not versatile. He has played almost every part in every play he has produced, from Old Tom in After Dark to Svengali in Trilby. The greatest test of his ability as a quick study occurred last evening, when he played Leo Dietrichstein's part in The Turtle on the shortest possible notice. Mr. Dietrichstein fell on the stage on Thursday evening and injured his spine so badly that his physician forbade his appearance for at least a week. Brady arrived from Baltimore late in the afternoon and was told by his partner, F. Ziegfeld, Jr., that he guessed they would have to close the theatre.

"You'll have to guess again," said Brady, who doesn't believe in closing a theatre just because an actor happens to be laid up.

He took the part, studied it, and went on and played it to the entire satisfaction of the audience and to the amazement of the company. He did not miss a line or a cue, and was kept busy between the acts receiving congratulations.

THE MANUSCRIPT SOCIETY.

The Manuscript Society has issued its December bulletin, in which is outlined the work laid out for the season. On Dec. 22 the first public consert will be given. An orchestra of fifty carefully selected players has been secured for this occasion, and Nahan Franko will act as concert-master. A number of new works by prominent American composers will be rendered. By a recent action of the directors, the programmes at public and private concerts of the society will hereafter include a limited number of compositions by musicians not members of the association. The private meetings will be held monthly through the Winter.

FIRE IN A CANADIAN THEATRE.

The Music Hall, at London, Canada, caught fire Dec. 20. The stage, dressing rooms and entire roof were burned and the auditorium damaged badly. The origin of the fire is unknown. Alexander Harvey, proprietor of the house, cannot estimate his loss as yet, but says it is covered fully by insurance.

GOSSIP OF THE TOWN.

Grace Golden, whose picture appears above, is an artist who has won a high place in the comic opera world by hard work combined with remarkable talent. Last season with the Castle Square Opera company she won a series of triumphs in the leading roles of the operas produced by that famous organization. She is now in Europe studying with a view to rising still higher in her profession.

A Misfit Marriage will close its season Dec. 31.

The reunion of Shakespeare Lodge, No. 1, and Edwin Forrest Lodge, No. 2, Actors' Order of Friendship, in commemoration of the fiftieth anniversary of the foundation of the order, will be held in this city Jan. 6. There will be a banquet and other ceremonies.

William Loraine, and not "Lorain," as printed last week, and Allie Gilbert were married at St. George's Church, New York, on Dec. 14.

Jacob Litt is presenting In Old Kentucky at McVicker's Theatre, Chicago, for two weeks, opening Christmas Day, with all the original effects used at the first production of the play at the Academy of Music in this city. It is the first time since then that the entire elaborate equipment has been used. A large number of extra people have been engaged for the company.

Mrs. Demetrius Callias, widow of P. T. Barnum, and Baron Alexandryd Orengiana were married on Dec. 8 in Paris, France.

At the funeral services over the body of the late Frank Moran, held on Dec. 18, in Philadelphia, the pallbearers were Hughey Dougherty, Frank Dumont, William G. Meyers, William W. Hincken, Samuel S. Sanford, and Charles Fulmer. Interment was made in Mount Moriah Cemetery.

Manager Davidson, of the St. Cloud, Minn., Davidson Opera House, enjoyed a big benefit on Dec. 16, when there was a varied and excellent programme.

Max Bleiman filed last week a petition in bankruptcy, placing his liabilities at $44,816 with no assets.

Thomas Crosby has been elected president of the Class of '99 of the Stanhope-Wheatcroft Dramatic School.

The Opera House in Sioux Falls, S. Dak., has been rebuilt, and will open shortly under the management of Burt Klink.

Helaine Hadley, a young actress who has shown unusual talent in several roles, is this week playing Ruth in Alone in London at the Third Avenue Theatre.

Fred W. Bayley is not connected with A Turkish Bath (Western) as reported.

The Jefferson Comedy company, with Thomas, Joseph, Jr., William and Charles B. Jefferson, Edna Carey, and Blanche Bender, began a twelve weeks' tour yesterday at Portland, Maine.

The Stratford Press, Chicago, has published "Caricatures of the Stage," being a series of capital drawings by Sewell T. Collins, Jr., that appeared originally in the Chicago *Tribune*.

Cyrano de Bergerac will soon be presented in German at the Irving Place Theatre.

C. S. Ruble, manager of the Ruble-Kreyer Theatre company, was married to Miss Freddie Slemmons, his leading woman, at Victoria, Texas, Dec. 15.

May Prindle, leading woman of Himmelein's Ideals, wedded, on Dec. 21, at Ashland, Pa., Bert Patrick, a member of the same company.

Della Pringle writes that during her engagement in Butte, Mont., the sulphur smoke from smelters affected every member of the company. Miss Pringle lost her voice, another lady was ill with pleurisy, and it was decided to get out of Montana. Jumping from Anaconda to Grand Junction, Col., the company will play through to St. Joseph, Mo.

Leander Blanden will play the lead in Devil's Island for the balance of the season.

La Leona, the clever terpsichorean artist, who was billed to appear at the New York Athletic Club, recently had to cancel owing to indisposition.

James R. Smith, formerly of the Hoyt forces, is in town for a brief stay.

Louis Nethersole writes concerning the report that there has been a business dispute between Olga Nethersole and her manager, Marcus Mayer, that "there is no truth whatsoever in the story, which has caused the greatest annoyance to my sister."

Ada Deaves has been engaged to play Mrs. Vane, the eccentric comedy part in That Man, which is soon to be produced by Mrs. A. M. Palmer.

Blanche Walsh is to star independently next season under the management of a firm of New York theatrical agents. She has found favor this season in Fanny Davenport's roles as co-star with Melbourne MacDowell.

Minnie Seligman and James Colville, who were engaged by the Winnett Bureau for the Imperial Theatre, St. Louis, have lately made a hit there in the presentation of Cyrano de Bergerac.

Johnstown (Pa.) Opera House is Johnstown's best Theatre. Good time open. Terms reasonable.

A THOROUGH IRISH COMEDIAN.

JOSEPH M. SPARKS.

There have been many Irish comedians who have lapsed from time to time into some other sort of dramatic work, but Joseph M. Sparks has stuck loyally to Irish comedy for nearly thirty years, and his present impersonation of Wilhelm Coogan in May Irwin's production of Kate Kip, Buyer, at the Bijou, is one of the most delightful of the countless host of Celtic characters that he has given to our stage. A MIRROR man found Mr. Sparks down at the Bijou the other day and enjoyed a pleasant chat.

"I was born," said Mr. Sparks, "in Hartford, Conn, in 1856, and my first stage experience was in song and dance work during my boyhood at a little Hartford theatre called Newton's Varieties. I had a partner, and we were known as the Sparks Brothers. Whether any managers saw us, or whether some one told them about us, I don't know, but one day in 1872 we received an offer to join a real traveling combination. The offer, I may say, would hardly tempt me nowadays, but then it seemed a magnificent proposition, and so it fell out that I opened at Lynn, Mass., with Maffitt and Bartholomew's Pantomime company in a dramatic composition that masqueraded, I believe, under the impressive title of Flick and Flock. That was my actual professional debut, and it was sufficiently successful to keep me with the company for a season, touring in the New England States.

"Then my partner and I went into vaudeville, and played the principal variety theatres of the country almost continuously until 1880, when we joined Tony Denier for a season with his company in Humpty Dumpty. In 1882 we signed with Harrigan and Hart, and I continued with Edward Harrigan for fourteen seasons. During the year in which burned the old home of Harrigan and Hart, the Theatre Comique, I starred in a touring duplication of the New York successes of the firm, Dan's Tribulation and Squatter Sovereignty, and, upon returning, opened at the New Park Theatre, now the Herald Square, to which the resident company removed after the fire. We played, too, for a time at the Fourteenth Street Theatre. The company, as you may recall, went on the road in Summer time, but there was one Winter when Mrs. Yeamans, myself and a few of the song and dance people visited San Francisco, and made productions supported by the stock company at the Alcazar Theatre there. We played back to the East, and meanwhile Mr. Harrigan had purchased property in Thirty-fifth Street and Harrigan's Theatre, now the Garrick, where we opened for a long run in Reilly and the 400, was added to New York's playhouses.

"After three or four seasons at this house, it seemed to me that the productions were losing ground in popular favor—that they failed to keep abreast of the times—and I resigned to accept an offer from Rich and Harris, then managers of May Irwin. In Miss Irwin's company I have appeared in The Widow Jones, Courted Into Court, The Swell Miss Fitzwell, and Kate Kip, Buyer. There you have the story of my life, and I can't dissertate, as some can, upon the diversity of my impersonations because they have been Irish comedy from start to present—Irish comedy of the same sort that you have seen me doing here in the current play, although perhaps my role of to-day is a trifle less exuberant than some that I have been known to play.

"No, I don't believe in the least in the frequent observations about the public tiring of farce-comedy. The public will never tire of any form of entertainment that is good. It has been my experience that the people are not slow to detect a bad production and to avoid it, while they will support for a long time something that is really meritorious. For myself, some think that I'm a good actor, and others think that I am very bad, and it is a glorious thing to know that there is a division of opinions. If every one thought I was good I might contract a big head. And I've managed to get through life with none of the extraordinary adventures that come to many. In fact, I can recall only one circumstance in my career that might be considered worthy of rank as a story—even as a press story. And moreover, it is solemn truth.

"One night, season before last, I was strolling along the Rialto on my homeward way after the performance at the Bijou. When I reached the Herald Square Theatre I observed, just ahead of me, also homeward bound, Odette Tyler and her maid. Miss Tyler was playing then at the Garrick in Secret Service, and, although I had not the pleasure of her acquaintance, I knew her very well by sight As I proceeded I noticed a tall, dark, imported person, in French clothes, who, leering at the actress as she passed, set out to follow her. I quickened my pace, and resolved to keep close watch upon the tall, dark one. Miss Tyler and the maid, very much annoyed, hurried along for three or four blocks, and then by a sudden strategic move—crossing a street and immediately retracing their steps—they succeeded in shaking off the pursuer and leaving him face to face with me. Perceiving that the stranger showed signs of resuming the pursuit I promptly detained him until I saw that Miss Tyler had met a party of friends and had disappeared in the distance. The stranger favored me with a choice array of vigorous French epithets and vowed that we should meet again. Well, I kept out of his way, or he out of my way, until a few days ago when we almost collided in crossing Broadway. Mutual recognitions were instantaneous, and the foreigner insisted upon talking of revenge, swords or pistols, and all that sort of thing. I managed to get away, but I'm taking lessons now in handling the foils and in target practice, as I am not up in either of these lines. If you should happen to meet this tall, dark Frenchman anywhere I'd thank you to turn him over to the police."

DRAMATIC STUDENTS ADDRESSED.

At the fortnightly review of the Stanhope-Wheatcroft Dramatic School, held at the studios last Friday afternoon, Mrs. Wheatcroft inaugurated a series of addresses that are to be delivered before her students by prominent playwrights and players, the speakers upon this occasion being Bronson Howard and Henry Miller.

The students gave evidence of their rapid advance in dramatic work, and then Henry Miller was introduced by Mrs. Wheatcroft. He talked pleasantly, and gave his "fellow students," as he called them, no end of excellent advice and encouragement, adding that success was assured to them if they would be at pains to find out how other people were doing, and then do a little better themselves.

Mr. Howard spoke at greater length, dwelling particularly upon the fact that Mrs. Wheatcroft's charges were like no other sort of students. They had come to the school, he said, because they wanted to learn about the art of the stage, whereas a majority of students in the universities and colleges are there simply in compliance with parental wishes, or because it is the proper thing. The veteran dramatist went on to say that, with such progress as had been made by the school, there could be no doubt that it would soon take rank with the Conservatoire of Paris as a world-renowned institution of art study. Both speakers expressed their amazement at the progress made by the student-players in the brief period since the beginning of the present term. The addresses were greeted with enthusiastic applause from the students, and a representative gathering of distinguished guests that included Madeleine Lucette Ryley, Maggie Holloway Fisher, and Alice Yates Grant, besides many graduates of the school who are now real leading men and leading women.

After the exercises there were handsome Christmas gifts from the students for Mrs. Wheatcroft and her corps of instructors, with grateful speeches from the recipients.

VICTORY BATEMAN'S MISFORTUNE.

A month ago Victory Bateman broke down while playing Roxane in Cyrano de Bergerac at the Gaiety Theatre, Chicago. She was taken to her home at Newark, N. J., in the hope that a few weeks of rest and quiet would bring about her complete recovery, but as she continued to grow worse her friends brought her to New York a week ago and placed her in the care of Dr. Colin McDougall.

For a few days Miss Bateman seemed to grow better, but on Wednesday her condition was so alarming that her physican and friends decided to remove her to Bellevue. A conference was held, and it was evident that Miss Bateman was temporarily deranged from the results of over-stimulation, and not from excessive study, as had been stated. Her general health had not been good for some time. The case is in charge of Dr. Robertson, and every care is being taken of the patient.

It is probable that Miss Bateman will be moved, in a few days, to Stamford Hall, where it is hoped that she may completely recover.

WILLIE COLLIER'S NEW PLAY.

Willie Collier will appear next season, under the management of Smyth and Rice, in a new comedy, written by himself, entitled Mr. Smooth. The play is described as being less farcical than those in which Mr. Collier has been seen heretofore.

MUSICAL NOTES.

The Apollo Club gave its first invitation concert last week at the Astoria Hotel. The chorus work was highly appreciated, and Mr. William R. Chapman deserves praise for his excellent work as director.

On Tuesday evening the Kneisel Quartette appeared for the second time this season before a large audience at Mendelssohn Hall. The entire programme was exquisitely rendered and each number was given hearty applause.

The professors and pupils of the National Conservatory of Music gave a concert on last Tuesday evening at the Madison Square Garden Concert Hall. The orchestra, under the direction of Mr. Hinrichs, acquitted itself admirably, and the soloist, Mr. Schulz, was applauded warmly for his performance on the 'cello.

On Dec. 14 a recital was given at Hardman Hall by Jules Braham, basso, assisted by Emilie Knecht, soprano; Felix Boucher, 'cellist; Ernest Bauer, violinist; Sigmund Herzog, pianist. The programme was a most pleasing one, and every number was warmly applauded. Mr. Braham was at his best in "From Out Thine Eyes" (Riess) and Schubert's "Der Wanderer." The instrumental numbers by Mr. Bauer and Mr. Boucher were especially enjoyable.

Jean de Reszke, Victor Maurel, Ernst Kraus, Herr Kissling, Lilli Lehmann, Milka Ternina, and Mlle. Olitzka arrived last Wednesday from Europe to join the Maurice Grau and Ellis opera companies.

Emil Paur has decided to discontinue the Sunday night concerts of his orchestra at Carnegie Hall.

Suzanne Adams, Mlle. Bauermeister, and M. Albers, of the Maurice Grau Opera company, were ill last week with the grip.

Blanche Marchesi, the daughter of the famous singing teacher, Mathilde Marchesi, will make her New York appearance in a song recital at Mendelssohn Hall on Jan. 25.

Edgar Strakosch, manager of the Music Hall, the largest auditorium in Baltimore, was in New York last Friday and concluded arrangements with Maurice Grau for the appearance of his opera company at his Music Hall during the week of April 10. The engagement will be for three nights and matinee, and the rest of the week the company will appear in Washington.

TWO SMYTH AND RICE COMPANIES CLOSE.

Smyth and Rice have decided to close two of their four companies. A Misfit Marriage will end its season next Saturday, and the Smyth and Rice Comedy company, that has been playing The Old Coat, will close Jan. 7.

In reference to this matter, Myron B. Rice, of the firm, said to a MIRROR man: "While we regret to take this action, we do not feel warranted in continuing attractions that are not profitable. Both plays have been well liked everywhere, but for some reason they have not done good business. We are especially sorry to close the Smyth and Rice Comedy company, which is our oldest company, and which we regard as the best comedy company on the road. If we can secure a suitable play we hope to reorganize the company next season.

"The business of our other atractions, Willie Collier in The Man from Mexico, and My Friend from India, has been very large."

ENTERTAINED THE COMPANY.

The Why Smith Left Home company had a jolly time at Adrian, Mich., on Dec. 18, as the guests of H. T. Taylor, the correspondent of THE MIRROR at Adrian, and his brother, R. L. Taylor, met them at the station, and gave them a sleigh ride to the home of H. T. Taylor, where a fine dinner was served. The company came from Jackson, Mich., by a special freight train for the occasion, and left immediately afterward for Toledo. They were heartily appreciative of Mr. Taylor's hospitality. The final rehearsals and first production of Why Smith Left Home were given in Adrian last Fall, and the company made many friends in the town.

LULU TABOR'S NARROW ESCAPE.

Lulu Tabor, the charming Madge Brierly of In Old Kentucky, had a painful fall and a narrow escape from severe injuries while rehearsing at McVicker's Theatre, Chicago, last week, the twenty-foot swing across the chasm that her part requires. The length of the swing has been increased for the big production of the play that is being given at McVicker's, it having been only ten feet in the road production. Miss Tabor made the leap safely, but as she landed on the other side a board slipped and she fell backward to the stage. Luckily she escaped serious injury, but was bruised severely.

SAID TO THE MIRROR.

HARRY P. MAWSON: "Last September Otto H. Krause agreed to lease A Fair Rebel from my Chicago agent, Frederick J. Wildman. However, he failed to pay, as stipulated, five weeks' royalty in advance, and consequently no manuscript was sent him. To my surprise I read in THE MIRROR that the Jennie Holman company, which Mr. Krause is managing, played A Fair Rebel last month at Guthrie, Oklahoma. When Mr. Wildman called attention to this unauthorized production Mr. Krause's somewhat incoherent answer was to the effect that he had been 'disappointed in a heavy man' and had become 'a little financially involved,' and had 'not been able to procure the price,' and was 'pirating nothing.' Still, there's the record in THE MIRROR, according to which he played A Fair Rebel without authority, and Mr. Wildman is making a careful investigation to ascertain whether he played it elsewhere."

CHARLES W. ALLISON: "I am the sole proprietor and manager of My Sweetheart, which opens Dec. 26 at Easton, Pa., continuing through Pennsylvania and the West. Statements to the effect that there is another manager are erroneous."

ERNEST LAMSON: "I see that a note in last week's MIRROR states that I have gone to the Woodward Stock company at Minneapolis. I had been engaged to go there, but the deal was declared off and I was at once engaged to create the leading comedy old man part, Thomas Wiggs, in Edward Owings Towne's new comedy, The Little Dunkardess."

REFLECTIONS.

Hazel Harrison has been compelled to close her season on account of sickness, and is at the Mercy Hospital, Chicago, where she submitted to a serious surgical operation. She is now convalescent, but it is not probable that she will be able to work again this season.

William H. Chace and Henrietta St. Felix retired from the New England Stock company Dec. 17, and immediately joined Dave H. Wood's Big Comedy company, opening with the organization Dec. 24.

As a Christmas gift, Willie Collier sent to his managers, Smyth and Rice, a handsome silver-mounted desk, blotter and inkstand.

The Victorian Cross had its first production East at the Columbia Theatre, Boston, last week, and the press gave it favorable mention. Lorimer Johnstone and Estelle Sprague made hits in their respective parts. The play will be seen at the Park Theatre, Philadelphia, New Year's week, and later in New York.

Through Martin J. Dixon, the American representative of Frank Harvey, Robert Wayne has secured Mr. Harvey's successful melodrama, Wicked London. Mr. Wayne will make an elaborate scenic production of the play, and will give it a Spring tour, which will take in New York city.

The Palace Theatre, Plymouth, England, was burned on Friday.

Mrs. T. Allston Brown is seriously ill at her residence, 474 West Twenty-fourth Street, this city. Before her marriage, Mrs. Brown was well known on the stage as Fanny Beckley. She was a member of the Marsh Troupe of juvenile performers, and afterward appeared in New York at Laura Keene's Theatre. Subsequently she traveled through the country with the celebrated Cubas Troupe. In September, 1862, she married Colonel T. Allston Brown, and retired from the stage.

An interesting suit brought by L. C. Kapproth against the Atlantic City lodge of the Elks was decided in favor of the plaintiff last week in the Supreme Court at Camden. At an entertainment given by the lodge two years ago the Casino collapsed and Mr. Kapproth, who is a musician, was injured. His attorney advanced the novel argument that the lodge was at fault for having engaged a band of such power that the building was wrecked by its vibratory force. A verdict of $1,000 damages was rendered.

CURRENT AMUSEMENTS.

Week Ending December 31.

New York.

METROPOLIS (Third ave. and 142d St.), ON THE WABASH.
OLYMPIC (Third Ave. bet. 129th and 130th Sts.), FRED RIDER'S MOULIN ROUGE.
HARLEM OPERA HOUSE (125th St. nr. Seventh Ave.), THE GEISHA.
HARLEM MUSIC HALL (125th St. nr. Seventh Ave.), VAUDEVILLE.
COLUMBUS (125th St. nr. Lexington Ave.), THE RAYS IN A HOT OLD TIME.
PLEASURE PALACE (58th St. bet. Lex. and Third Aves.), CONTINUOUS VAUDEVILLE—1:30 to 11:00 P. M.
CARNEGIE HALL (Seventh Ave and 57th St.), ORATORIO SOCIETY IN THE MESSIAH, Dec. 30 and 31.
OLYMPIA (Broadway and 45th St.), Closed.
LYRIC (Broadway and 44th St.), Closed.
AMERICAN (Eighth Ave., 42d and 41st Sts.), LURLINE.
MURRAY HILL (Lexington Ave. and 41st St.), THE LIGHTS O' LONDON.
BROADWAY (Broadway and 41st St.), THE SORROWS OF SATAN.
EMPIRE (Broadway and 40th St.), PHROSO—1 to 8 Times.
METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.), GRAND OPERA.
THE CASINO (Broadway and 39th St.), A DANGEROUS MAID—45 to 52 Times.
KNICKERBOCKER (Broadway and 38th St.), WILLIAM H. CRANE IN THE HEAD OF THE FAMILY—24 to 32 Times.
HERALD SQUARE (Broadway and 35th St.), DELLA FOX IN THE LITTLE HOST—1 to 8 Times.
GARRICK (35th St. East of Sixth Ave.), ANNIE RUSSELL IN CATHERINE—74 to 82 Times.
KOSTER & BIAL'S (145-149 West 34th St.), VAUDEVILLE.
MANHATTAN (1285-1287 Broadway), THE TURTLE, 133 to 141 Times.
THIRD AVENUE (Third Ave. and 31st St.), ALONE IN LONDON.
BIJOU (1239 Broadway), MAY IRWIN IN KATE KIP, BUYER—56 to 63 Times.
WALLACK'S (Broadway and 30th St.), JULIA ARTHUR IN A LADY OF QUALITY.
DALY'S (Broadway and 30th St.), ADA REHAN IN THE MERCHANT OF VENICE—43 to 51 Times.
WEBER & FIELDS' (Broadway and 29th St.), HURLY-BURLY—127 to 134 Times; CYRANOSE DE BRIC-A-BRAC—63 to 70 Times.
SAM T. JACK'S (Broadway and 29th St.), BURLESQUE.
FIFTH AVENUE (Broadway and 28th St.), THE RUNAWAY GIRL—100 plus 42 to 50 Times.
THE GARDEN (Madison Ave. and 27th St.), VIOLA ALLEN IN THE CHRISTIAN—59 plus 33 to 41 Times.
MADISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 27th Sts.).
MINER'S (312-314 Eighth Ave.), IRWIN BROTHERS' BURLESQUERS.
MADISON SQUARE (24th St. nr. Broadway), ON AND OFF—74 to 81 Times.
LYCEUM (Fourth Ave. bet. 23d and 24th Sts.), TRELAWNY OF THE WELLS—40 to 48 Times.
EDEN MUSEE (West 23d St. nr. Sixth Ave.), FIGURES IN WAX—CONCERTS AND VAUDEVILLE.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), THE WHITE HEATHER.
PROCTOR'S (23d St. bet. Sixth and Seventh Aves.), CONTINUOUS VAUDEVILLE—12:00 M. to 11:00 P. M.
IRVING PLACE (Southwest cor. 15th St), GERMAN TRAGEDY, COMEDY AND DRAMA.
FOURTEENTH ST. (14th St. nr. Sixth Ave.), THE VILLAGE POSTMASTER—Revival—30 to 38 Times.
KEITH'S (East 14th St. nr. Broadway), CONTINUOUS VAUDEVILLE—12:00 M. to 11:00 P. M.
ACADEMY (Irving Place and 14th St.), SPORTING LIFE—107 to 115 Times.
TONY PASTOR'S (Tammany Building, 14th St.), CONTINUOUS VAUDEVILLE—12:30 to 11:30 P. M.
DEWEY (126-132 East 14th St.), THE ROYAL BURLESQUERS.
STAR (Broadway and 13th St.), A FEMALE DRUMMER.
GERMANIA (147 East 8th St.), GERMAN COMEDY.
LONDON (235-237 Bowery), RENTZ-SANTLEY COMPANY.
PEOPLE'S (199-203 Bowery), REMEMBER THE MAINE.
MINER'S (165-169 Bowery), ISHAM'S OCTOROONS.
THALIA (46-48 Bowery), THE HEBREW DRAMA.
WINDSOR (45-47 Bowery), THE HEBREW DRAMA.

Brooklyn.

ACADEMY OF MUSIC (176 to 194 Montague St.), MRS. FISKE IN REPERTOIRE.
PARK (383 Fulton St.), KATE CLAXTON IN THE TWO ORPHANS.
HYDE & BEHMAN'S (340-352 Adams St.), VAUDEVILLE.
NOVELTY (Driggs Ave. and South 4th St.).
GRAND OPERA HOUSE (Elm Pl. nr. Fulton St.), THE GIRL FROM PARIS.
UNIQUE (194-196 Grand St.), THE HIGH ROLLERS.
THE AMPHION (445-441 Bedford Ave.), JAMES K. HACKETT.
STAR (391-397 Jay St. nr. Fulton St.), BURLESQUE.
EMPIRE (101-107 South 6th St.), IRWIN'S MAJESTIC BURLESQUERS.
COLUMBIA (Washington, Tillary and Adams Sts.), YANKEE DOODLE DANDY.
GAYETY (Broadway and Middleton St.), WHAT HAPPENED TO JONES.
LYCEUM (Montrose Ave. and Leonard St.), THE CROSS-ROADS OF LIFE.
BIJOU (Smith and Livingston Sts.), THE FINISH OF MR. FRESH.
MONTAUK (585-587 Fulton St.), JOHN DREW IN THE LIARS.
MUSIC HALL (Fulton St. and Alabama Ave.), VAUDEVILLE

AT THE THEATRES.

Owing to the fact that Monday, Dec. 26, has been declared a legal holiday for the celebration of Christmas, this issue of THE MIRROR has been sent to press earlier than usual, and reviews of productions are deferred, therefore, until next week. The announcements of the various theatres are as follows:

BROADWAY.—The first American production of The Sorrows of Satan, after repeated postponements, was announced for Saturday evening.

HERALD SQUARE.—Della Fox and her company were scheduled to present The Little Host on Monday, for the first time in New York.

EMPIRE.—The stock company were announced to return to their home theatre with the first metropolitan performance of Phroso.

STAR.—Charles E. Blaney's latest farce, A Female Drummer, was to have its initial hearing in this city.

PEOPLE'S.—Lincoln J. Carter's Remember the Maine will be shown for the first time here.

AMERICAN.—The Castle Square Opera company will celebrate its first anniversary at this theatre with an elaborate production of Lurline.

GRAND.—The White Heather will have its first production on the West Side.

METROPOLIS.—Edward C. White's company will introduce On the Wabash to the annexed district.

MURRAY HILL.—The excellent stock company will be seen in The Lights o' London.

THIRD AVENUE.—A special production of Alone in London is announced.

ACADEMY.—Sporting Life continues in its successful career.

BIJOU.—May Irwin in Kate Kip, Buyer, still amuses crowded houses.

FIFTH AVENUE.—A Runaway Girl remains to large and appreciative audiences.

DALY'S.—Ada Rehan continues in The Merchant of Venice before interested audiences.

WALLACK'S.—Julia Arthur will continue her long engagement at this theatre.

FOURTEENTH STREET.—The Village Postmaster will play the last week of its successful run.

LYCEUM.—Trelawny of the Wells is still the bill.

COLUMBUS.—The Rays present A Hot Old Time for the first time in town this season.

KNICKERBOCKER.—W. H. Crane will end his engagement on Dec. 31 in The Head of the family.

GARRICK.—Annie Russell remains, playing Catherine.

MADISON SQUARE.—On and Off remains as the bill.

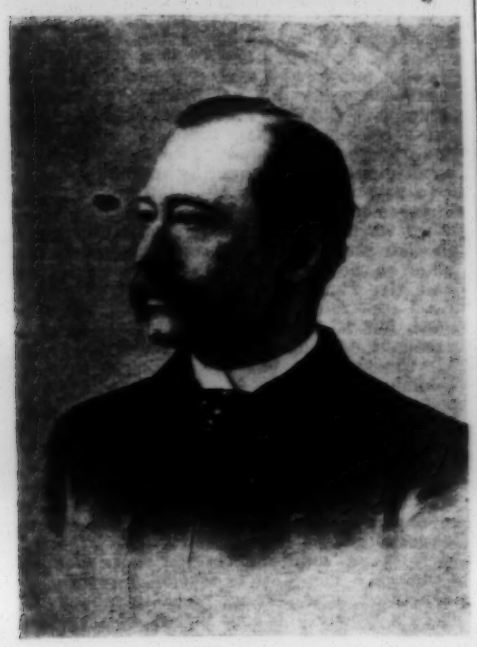
CASINO.—A Dangerous Maid has begun her last fortnight here.

MANHATTAN.—The Turtle plays on to immense business.

GARDEN.—Viola Allen and The Christian remain.

IRVING PLACE.—The German contingent still crowd to see Im Weissen Roess'l.

MIRROR INTERVIEWS.



DAVID BRAHAM.

David Braham's songs have been sung from the Battery to the Golden Gate. The words of nearly all these songs were written by Edward Harrigan, and for years they were introduced with great success in all the plays that came from Mr. Harrigan's pen. When Mr. Braham is not occupied professionally in writing songs he is either leading his orchestra or at work on his latest orchestration. This season he is the musical leader at Wallack's, where he invariably introduces his own arrangements of up-to-date melodies, and his musical selections generally are never behind the times in the sense of being inferior or badly played.

Mr. Braham has never been addicted to what is known as "rushing into print," and the following interview is the first autobiographical statement of his career that has ever been published.

"I am of English parentage and was born in London, where I received my musical education. At the age of eighteen I came to America and joined Pony Moore's Minstrels, which were then touring the country."

"In what capacity?"

"As violin player in the minstrel orchestra. After the minstrel tour I was engaged as string leader of Robinson's Military Band. Following that engagement I became the leader at Canterbury Hall. That was in 1860, when the hall was managed by Fox and Curran. After that I filled engagements as musical director at Wood's Minstrel Hall, 514 Broadway; at the New Idea (Wallack's old theatre); at R. W. Butler's Theatre, 444 Broadway, and at Mechanick's Hall, 472 Broadway. In July, 1864, I became the musical director at the Theatre Comique. I also led the orchestra at various times at the Olympic, the Eagle Theatre (afterward the Standard), and for one season at the Union Square, when it was opened by Butler and Gilmore. I joined Harrigan and Hart in the early seventies at the old Theatre Comique, and remained with Edward Harrigan for twenty years. I was musical leader during Harrigan and Hart's occupancy of the new Theatre Comique, at 720 Broadway, and followed Ned Harrigan's fortunes at the Park and at the theatre he built on Thirty-fifth Street, which was opened on Dec. 29, 1890, with Reilly and the 400. That theatre, as you know, was leased to Richard Mansfield in 1895, and has since been known as the Garrick. The season of 1895-96 I became musical director at the Grand Opera House, and remained with Augustus Pitou till the present season, when I was engaged by Theodore Moss as musical director of Wallack's."

"How many songs have you written?"

"I believe that over 200 of my songs have been published, but I couldn't tell you how many others I have written. You see, I've been composing and arranging music from my boyhood."

"Which of the Harrigan-Braham songs attained the greatest popularity?"

"That's hard to answer. I should say that 'Babies on Our Block' was sung as much as any of them. The 'Little Widow Dunn' was very popular in its day. So were 'The Mulligan Guards' and 'The Charleston Blues.' One of the least popular was 'Mollie, My Crumpled Horn Cow,' and yet I think it was as good a song as I ever composed. Among those that attained any considerable degree of popularity are 'The Gallant 69th,' 'Skidmore Fancy Ball,' 'Hello, Baby,' 'Coming Home from Meeting,' 'Slavery Days,' 'Poverty's Tears Ebb and Flow,' 'Mary Kelly's Beau,' 'Major Gilfeather,' 'Paddy Duffy's Cart,' 'Where the Sweet Magnolias Grow,' 'Dad's Dinner Pail,' and——"

"And 'Maggie Murphy's Home.'"

"Yes; and, strange to say, I didn't want to compose the melody for that song, which proved to be one of the most popular I had ever composed. You see, the songs for Reilly and the 400 had all been finished. Then Ned came to me and told me that he'd written the words for another song. Now the song was intended for the soubrette, and as she had already been provided with one I objected to another. However, I took the verses and chorus that Ned had written and said I would do what I could with them. After reading the words over several times the chorus rather struck my fancy. It had just the right sort of swing, and it kept running in my head. One night, while lying awake in bed, an air came to me that just fitted the chorus. I got up, lit the gas and began jotting down the air on music paper. It went along without a hitch until I struck the last two bars, and they were very important, because you must get the right snap in the final bars in order to make a tune go. So I hummed over a number of different endings. One of them just suited me, and I jotted it down. Then I went up to Ned's room. He hadn't gone to bed, and was reading. So I hummed the air to him. 'It's just the thing,' he said. To make a sure test of it right then and there I wrote out a pianoforte score, which didn't take very long. Then I called Rose, my youngest daughter, to play the song on the piano while Ned and I listened. We all liked it, and Mrs. Harrigan, another daughter of mine, prophesied that it would take better than any air in the play. And she was right."

"Do you sometimes fail to find the melody to suit the words?"

"I have sometimes had to persist for several months, but eventually I get some sort of air by keeping everlastingly at it. My main difficulty while with Ned was to get the music to fit the voices and characters of the actors. It's a very different thing from writing a song for the general public. It's not uncommon, as you know, for a good actor to have a poor voice, and that naturally makes it difficult to devise an effective song for him. When poor Tony Hart was with the company we had to nurse his voice very carefully. And the songs for Johnny Wild had also to be very, very simple to suit the compass of his voice."

"Did you ever supply melodies and have Mr. Harrigan write the words to them afterward?"

"I only recall to have done that in one instance. It came about in this way: When the 'First Order of Full Moon' was originally sung there was no chorus to it. I had always claimed that it ought to have a chorus, but Ned didn't think so. One day as I was crossing a street in St. Louis with Ned, an air for a chorus came to me like a flash. So I stopped and said, 'Ned, I've got it!' 'Got what?' said Ned. 'The chorus for "Full Moon,"' said I. 'Listen!' And while we stood in the street I hummed the air, and during the humming we were nearly run down by a horse car. That night I wrote down the melody and then Ned supplied the words to it. It was 'When the Little Stars Are Twinkling,' and it made 'Full Moon' a go."

"Haven't you a son who composes songs?"

"Yes; my son George has composed a number of songs for which Mr. Harrigan wrote the words, and he is making quite a reputation for himself as a popular song writer. My other son, Dave, is the musical leader of the Harrigan company. Rose is with The Telephone Girl this season. The other girls are all married. That picture over the mantelpiece is a group of all my daughters. I call that group my rosebuds."

Then Mr. Braham caught sight of the clock and exclaimed: "What! Is it nearly 1 o'clock? I'll just have time to get down town for the Wallack matinee. I haven't talked so much about myself since I was born. Now, don't make me appear egotistical, whatever you do. Good-bye!"

THE CALLBOY'S COMMENTS.

SONGS OF THE STAGE.

XV. The Wondrous Slapstick.

Speak well, if you will, of the terse epigram,
The sparkling original jest;
The quip or the gag that would make a horse laugh—
They're not very much at their best.
The god that presides over laughter and mirth
Has saved something else for the call—
Though epigram, jest, quip or gag may be nice,
The slapstick goes better than all.

The writers have written good lines many times,
They've done all they might to amuse;
We hear their repeated attempts to be bright,
But seldom indeed we enthuse.
The brightest and best of the things ever writ,
The marvels that humorists make,
Are all very well in their way, but, of course,
The slapstick acquires the cake.

Let us worship and praise at the altar of art,
Let us hail the superior wit;
Let us root for the highest ideals we can find,
But don't let that fool us a bit.
For your audience grave or your audience gay
The subtlest of humor ignores,
Or smiles at true wit in a half-hearted way—
But welcomes the slapstick with roars.

Manager Frank J. Hess, of the Fifth Avenue Opera House, Arkansas City, Kan., recently caused the posting of certain notices on the stage. Some one has sent to me the original notices as set forth by the flyman. Here they are:

NOTICE (1) No atmitence up in the dressen Rooms when the rooms are in use bye the show people please keep out this means you (2) No one is a loud to go in the dressen Rooms with out promission from the Stage manger or the fly mon No out sider is a loud up these stairs or the dressen Rooms on the stage this means you.

When William Delke was ahead of Daughters of the Poor, he received the following literary monument from a Missouri town:

I hav lurned from good athority that the compiney you reposent is a good won: I hav a frind that is wrigunting miss Maudlin Pollocks life, it is verie hart rendering storie. theatricle men at the time of the scandel of Miss Pollock and Bracokenrig ofered hur larg soms of monie to com an the stage and she refused, now this book is writen and redie for publication the arther is pore and doss not wish for the publick to now hur mame. ofcorsit will be plaid in ever city or small toun ther is not a litel toun in enie of the states that this play if plaid but what the verie name of it wud bring a larg crowd. The Book is still a profounde secrett and the orther thought purhaps it wuld be best to hav it writen in tipe wrighten and plaid befor published I want yur apinion on it. what it wuld be wurth or wud you haif to reed the peas first I belief she entends wrighting to New York and Washington, and see what she can git ther or what tha think of it. It is the orthers ententions to hav this play redie for Chirisness weak I think it will be compleeted in three weaks.

The play should be a beauty if this is a sample of the style. I had thought of writing a play myself, but what chance is there now for me?

J. C. McLaren, writing from Grandin, N. D., says: "There are two people and a child up here, using stock paper crosslined Russell's Comedians, and playing a horrible version of My Partner. The man plays three or four parts, while his wife plays the three female roles and doubles Ned Singleton, and the child, three years old, does the Chinaman—the best thing in the bill. They confine their advertising to lithos. Every fence, barn and bill board is covered with paper. The Coast Guard, The Wolves of New York, and Rail Road Jack. Thus is an unsuspecting public led to see Uncle Tom's Cabin, East Lynne and Fanchon." This enterprising trio might make a fortune if they were to come East and go into "continuous." I suppose that they would give a street, too, upon request.

Horace Grant, managing Jean Reynolds, advertised for people and was surprised to receive a reply from persons no less renowned than the great Cherry Sisters, who wrote: "If you wish to have the greatest drawing attraction in America and one that pleases the best people in the land and the finest act put on any stage, you could not do better than to contract with us. Salary is no object. And if you pay our expences will work for $100 per week. We have always got from 4 to 5 hundred dollars per week. And in N. Y. State we can make any manager a fortune. We expect to travel through New York next season with our company, but the longer we stay in a place the better we draw, so if you should play the whole East it would not hurt our business another season. We have the finest wardrobe on any stage." Mr. Grant says, "Do you know a manager who wants to make a fortune? I haven't the time." Now, here is a great chance for some one, and a free ad. for the Cherrys by way of a refund for the delight their entertainment once gave me at the Olympia. But the Cherrys must have bought a new wardrobe.

And now for the aspiring ones. E. A. Summers, managing Daniel A. Kelly, sends this one from Chicago, where "Biff" Hall works on the justice circuit:

MY DEAR SIR: I tack the liberty to ask you if you every take young men in and train them for the stage. I have been thinkink great Deal about it and I ask you as a faver let me know what you can do for me. I am 18 years Old and quite active and read to learn and try Hard. I wich you would let me know as soon as you can.

Arthur K. Deegan and Joseph Coyne, of A Stranger in New York, have turned in the following from a gentleman in Peru, Ind.:

I would very much like to try my talent (if I have any) as a Falcetto or Contralto singer as you may call it. I have talked to the vocal teachers here, but none of them know anything about that kind of voice. If you should see any place let we know and I will show you I know what I sing, and when I make a hit (and don't get hit back very hard) I will remember you to the President.

William Fennessy, managing the Blondells in A Cheerful Idiot, has contributed this picturesque plaint from an ambitious girl in Butler, Pa.:

SIR: I now take the opportunity of informing you of our desire to join your troop we saw your advertisment in the Butler times for a girl to take a part in the future play twin sisters of the sea I am the girl you advertised for and I think that I will suite you now for a description In height I am five foot three in weight one hundred & thirty eight dark brown eyes and auburn hair neither small nor large feet but a good understanding I also have a friend who would like to go too she is a witty Irish girl but we have no Theatrical experince at all but would not be slow at learning now if you have a mother or a sister please respect us giddy young girls from Butler to answer this letter privately and not expose us to the public for that would be a bad go for us in this town. we will now close with sweet repose for what we knows we knows we knows so this is what becomes of going to shows. And wait patiently for an answer.

Mr. Fennessy didn't say that he signed the team, so there may still be a chance for some one else.

My regards to Edward J. Morgan, who kindly mentions my name in the last act of that charming Treiawny of the Wells, down at the Lyceum. These little remembrances are very grateful to THE CALLBOY.

THE STOCK COMPANIES.

Moths was presented by the stock company at the Girard Avenue Theatre, Philadelphia, last week to good business. Edwin Emery as Correze was excellent. Valerie Bergere as Vera gave a performance of great merit. Joseph Kilgour as Lord Jura was manly and convincing. George Barbier was all that could be desired in Prince Zouroff, and George R. Edeson made an amusing Duke of Mull. Emma Maddern as Lady Dolly acquitted herself creditably. Alice Pennoyer made a good Duchess. Daisy Lovering deserves special mention for her Fuschia, that was both original and clever. Uncle Tom's Cabin is this week's bill. It will be followed by a series of Hoyt's farces.

A new stock company has been organized by Edward D'Oize and Leland Webb, to open at the Grand Opera House, Winnipeg, Man., Christmas week, to play for an indefinite engagement. The company will be known as the Garrick Stock company, and among its members are Lule Warrenton, H. Virginia Claire, Marguerite Lorrimer, Harold Patterson, Leland Webb, Edward D'Oize, and others. The opening play will be David Garrick, to be followed by The New Magdalen and The Merchant of Venice.

William Bonelli did the lead in Caste last week, and also in Rosedale this week, for the Valentine Stock, Columbus, Ohio. The Valentine Stock road company are in Columbus until after the holidays, assisting the home company in elaborate productions of Rosedale and The Two Orphans.

Fanny McIntyre has resigned from the Bowdoin Square Theatre Stock company, Boston.

Mercedes Leigh has been specially engaged for the Columbia Theatre Stock company, Newark.

Edward Duane has resigned from the Cummings Stock company, Toronto.

Eleanor Browning has been engaged as leading lady for the Cummings Stock company, Toronto.

ENGAGEMENTS.

Ilma Pratt, for the Casino production of La Belle Helene.

Linda da Costa, to rejoin The Geisha.

Ralph Delmore, for On and Off, replacing Byron Douglas, who has been detailed to join Secret Service during William Gillette's indisposition.

Minnie De Horan and Ned West, by Charles W. Burrill, for the Burrill Comedy company.

Isabelle Evesson, for the comedy lead in That Man.

Alace Anerley, with Joseph Murphy, for leads.

Henry Alexander, with the Miles Ideal Stock company, for parts and his singing specialties.

Josie Sadler, for Brown's in Town.

Maud Monroe, to succeed Maude Winter in The Village Postmaster, Miss Winter joining Zaza.

Dell Leon and Frederick Lawrence, with the Gibney-Hoeffler Stock company.

William Bernard, for the Avenue Theatre, Pittsburg.

Ramie Austen, for That Man.

A SINGER OF SCOTTISH SONGS.

"What are th' plaisures in this wurrld
Ta ain wi'oot a hame—
Ta ain who has na got a wife
An' a corner o' his ain?
What tho' yer bite be scanty—
What tho' yer bite be plain—
Ye've plaisure, aye, to eat it
In a corner o' yer ain.
Ye've plaisure, aye——"

At this point a MIRROR reporter interrupted W. F. Frame by knocking loudly on the half open door. The song ended abruptly and a hearty voice cried "Come in oot o' the cauld, mon, whoever ye may be." The invitation was quickly accepted and the reporter found himself in a cozy room which, though in an American hotel, seemed to have borrowed for a time the nationality of its tenant. On the mantel above the grate fire were photographs of braw Scots in kilts and bonnets; in a corner stood several swords with huge basket hilts; the table at R. was covered by a bright colored plaid, and, to complete the picture, the bit of sky to be seen through the window was as murky as any that ever stretched over the hills of Jedboro.

"As ye can see, I've found a sma' corner o' me ain in America," said Mr. Frame, "an' if ye'll bide a wee in it I'll tell ye all aboot mesel' an' me travels fra' the Mull o' Galloway ta Johnny Groat's Hoose."

"That is what I came to hear," said the reporter.

"An' by yer tongue I ken ye'r na Scot!" exclaimed the man from "the land o' cakes." "I'll tell ye the tale, then, in yer ain lingo—as no doot ye'll set it down wi' more accuracy so.

"I was born in Glasgow in 1848, and from the day of my birth up to three weeks since I never set foot outside of the British Isles. When I was but a small lad my parents put me in the choir at the church and there I learned to sing. The choirs on the other side are great training schools for boys. After a long time of hard work I became the choir master, and it was during my term in that office that I began singing sentimental songs in concerts and at private musical affairs. But you can see for yourself that love ballads and the like did not harmonize well with a countenance like mine. Bear this maxim in mind, that if a man's born to be funny he need never hope to be taken seriously, and I was not long in finding out that nature had intended me for a comedian.

"As soon as I was convinced of this I gave up the church singing, and in 1867 appeared, for the first time professionally, at the Scotia Theatre, Glasgow, in a musical comedy. There is little to tell about my career. I have played in every city and in almost every town in England, Scotland and Ireland, and have been the principal comedian in the Christmas pantomimes at Edinboro and Glasgow time and time again."

Mr. Frame here produced a number of photographs of himself in various costumes, both male and female, and dropping back into his native dialect gave a quick and laughable description of the different characters he had assumed. The make-ups shown in the pictures ranged from a very dignified looking dowager duchess with a lorgnette to a Cadeaux-like individual in tattered raiment and expansive smile.

"Will you tell me about your present tour?" asked the MIRROR representative.

"Indeed I will—anything you want to hear," responded the Scotsman. "I came over to make America laugh and so far have succeeded fairly well. With me are several musicians of note in our own country, including a champion piper; and besides we have in our company John MacKenzie, the Highland dancer. We have appeared in Canada and some of your Northern cities, and have been well received. Here is a letter I receivd from Sir Henry Irving just before sailing for America. You see he says 'I am sure that across the Atlantic you may reckon upon the most cordial of welcomes.' I am glad to say that his prophecy has come true. On the other side I am called 'the man you know,' and I want to earn that title on this side."

Here the conversation was interrupted by the arrival of James Booth, Mr. Frame's musical conductor, and the talk that ensued might have been profitably listened to by American actors who aspire to be "the real thing" in the "Hoot, mon," drama.

The reporter soon became bewildered—not having brought along his glossary—and rose to go. As he departed the merry Scot said: "Aye, lad, we canna' a' speak wi' the same tongue, but we're a' bairns o' the same family. As the song says:

"'We're ready aye tae lend a han'
Tae gie life's wheel a ca',
An' dae it wi' a willin' heart—
We're brithers after a'.'"

OLYMPIA'S FUTURE.

It is currently reported that the music hall and roof-garden of Olympia will be conducted by a corporation of which George W. Lederer and Edward E. Rice will be managing directors. An immense spectacular production will be put on in the music hall in February, which will cost a great deal of money and employ a host of performers. Many changes and improvements will be made in the interior arrangements of the music hall.

THE VAUDEVILLE STAGE

BACK FROM THE ORIENT.

ELSIE ADAIR.

It was difficult for a MIRROR representative to believe that he was in prosaic old New York when he was ushered into the apartments of Elsie Adair one day last week. Rich Oriental hangings, ornaments and bric-a-brac were scattered about the place in such artistic arrangement that it was the easiest thing in the world to imagine that the Arabian Nights tale was a reality and that he had been transferred miraculously to the far East, where life is one long holiday. The appearance of the pretty little comedienne helped out the idea amazingly. She was dressed in a robe of heavy corded silk, of a deep shade of purple, which was embroidered in a most extraordinary way with flowers and butterflies. It was made in China and is a garment worn only by ladies of the highest rank. Tiny Chinese slippers completed a costume which, for beauty, originality and quaintness, could not be matched this side of Hong Kong.

Miss Adair greeted her visitor cordially. She is the same pretty, pert, vivacious American girl she was before she left here, many months ago, on her second trip to the other side of the world.

"It would take me a month to tell you all I have been through since I left New York," she said, drawing her robe tightly about her and curling up, Japanese fashion, in the corner of the sofa. "I have had all sorts of adventures, and so many hair-breadth escapes that it is a wonder I am here to tell of my travels."

"Well," said the interviewer, "let's start at the beginning. How long have you been away?"

"Let me see. About two and a half years, I guess. We sailed from San Francisco and in due time reached Honolulu, in dear old Hawaii, one of the loveliest spots on the face of the earth. The climate is ideal, the people are simply lovely, the moonlight nights are things to be remembered, the very atmosphere fills you with romantic ideas. Life in Hawaii is one sweet dream. We stayed there a month, and almost every evening after the performance we would ride on our wheels to Wikiki and take a surf bath on the finest beach in the world. On the way back we would often stop in at the houses of friends, and sit chatting, eating and drinking until two or three in the morning."

"Where was your next stopping place?"

"We left Honolulu with much regret and took the steamer for Yokohama, Japan, where we arrived after a delightful voyage of eleven days. Dozens of friends greeted us on our arrival—friends who remembered us from our previous visit. You know this was our second trip through that section of the world. It made us feel quite at home t see so many familiar faces and to be welcomed so cordially. We remained in Yokohama ten days, and then visited Kobe and Nagasaki. Our perfromances in each place were attended by the best people, and we received many social attentions. Our next stop was at Shanghai, China. Shanghai is called, with great justice, "the Paris of the Orient." It is a thoroughly delightful place, and my fondest hope is that I may be able to pass some part of my life there before I am compelled to visit 'the undiscovered country from whose bourne'—well, you know the rest."

"Did you meet with any strange adventures while there?"

"Well, yes. While we were in Shanghai we made arrangements to visit Tien Tsin to give a special performance for Li Hung Chang. It was a delightful experience. Li is a charming old gentleman. He seemed to enjoy our entertainment exceedingly, and showered us with costly presents. We attended the races while there. Those who are accustomed to seeing the Suburban and similar races would not think much of the scrubby little Chinese ponies, but the people who were present that day took as keen an interest in the sport as those who saw the great Salvator-Tenny contest. I made several bets and won right along, but, like others, I didn't know when to stop, and the almond-eyed bookmakers smiled blandly on me after the last race.

"On the way home from the races I saw a strange sight which almost made me ill. You know the graveyards in China are not arranged on our plan. The bodies are placed in boxes, instead of being put in a grave, they are placed on the ground and a few shovelfuls of earth are thrown over them. When we were passing one of these cemeteries I saw a couple of Chinese dogs fighting over the corpse of a poor little Chinese baby. It made me feel faint at first, but my kodak instinct got the better of my nerves and I took a snap shot of the grewsome picture."

"What sort of souvenirs did Li Hung Chang give you?"

"A most elaborate embroidered set of hangings, which at a short distance lo k like fine paintings. They are v ry old and valuable, as the method of making them seems to be among the lost arts. Besides these he gave us sables and tiger skins and a number of pretty trinkets. From Tien Tsin we went to Hong Kong, by way of Chee Foo. The weather was very bad and we remained in Hong Kong only two days, as we were anxious to get to Manila."

"That was long before there was any thought of war?"

"Oh yes. We landed in Manila about the end of November, 1896. We suffered considerable annoyance form the interference of the Spanish authorities. They compelled us to pay ten per cent. of our receipts as a Government tax or something, and we became so disgusted that we cut our visit short and proceeded to Siam. There's the country for you! We were treated with the greatest kindness and consideration by everybody. Even the missionaries put themselves out to help us enjoy our stay."

"You appeared before the King of Siam, did you not?"

"Yes. That was a great occasion and a red-letter day in my life. It would take too long to tell all about it now. We rode on the royal elephants, and were shown every courtesy and attention. From Siam we went to Singapore, spending Christmas on the ship. From Singapore we went to Penang, and from Penang to Rangoon, in Burmah. We went from Rangoon to Mandalay, a very interesting trip by rail, which takes twenty-four hours, and came back by the river made famous by Kipling. We visited Calcutta and traveled to Bombay, stopping at many military stations on the way, giving performances right along. To show you how extensively we traveled I will mention that we visited Ceylon and Java, and went all through Australia, Western Australia, Victoria, New South Wales, Queensland, and New Zealand."

"You had a severe illness in Australia, I believe?"

"Yes. I was simply worn out with traveling and work. On the evening of the Fourth of July, while I was on the stage, I collapsed and was laid up for two months with nervous prostration. I cannot speak too highly of the people of Sydney. During my illness my room was a perfect flower-bower, and I was overwhelmed with attentions and kindnesses which I shall never be able to repay. When I had recovered they tendered me a benefit, which was said to be the most successful ever given in Australia."

"What about the story of your going to the bottom of the sea in a diving suit?"

"That happened at Thursday Island, which, by the way, is the last place ever made. It was evidently made out of whatever was left after the rest of the earth had been finished. The natives are of the lowest type of human beings in the world. Diving for pearls being one of the great industries of the island, I took a notion to be a diver for a few minutes. My love of adventure almost cost me my life, but I could boast that I had walked on the bottom of the sea, and I was happy. As a reward for my courage I was presented with this magnificent twin pearl (the ornament was used to fasten Miss Adair's robe). There is not another exactly like it in the world."

"I believe you met Dewey in your travels?"

"Yes, we met him in Nagasaki, when he was on his way to Manila to keep an eye on those horrid Spaniards. He is a man for whom I have the greatest admiration, and the American people have good reason to be glad that he was sent to Manila just in time. Oh, I must tell you of an incident that happened in Yokohama. We were giving a performance before a crowded house which contained the members and attaches of the various legations and a lot of sailors from the battleship *Olympia*. During my serpentine dance, when the American flag was thrown on my skirts, there was tremendous applause and cheering, and one distinct hiss. I paused for an instant, horrified, as I am intensely patriotic. Everybody looked around and the sailor lads became terribly excited. The hiss was repeated; the sailors discovered the culprit, and taught him a lesson which he will never forget. I learned that he was the Spanish Consul at Yokohama, but his position did not save him from the fury of the Yankee tars."

During the conversation, of which the above is only a faint outline, Miss Adair moved busily about, showing the interviewer hundreds of photographs taken by herself of the various places she had visited, and all sorts of souvenirs and things she had brought back with her. As she moved the faint tinkling of a little bell could be heard, but as it was not visible the scribe became inquisitive.

"Oh," said the fair globe-trotter with a very becoming blush, "that bell is, ahem! attached to a beautiful golden garter which was presented to me by the Maharajah of Tagore. I usually wear it with my stage costume. By the way, I may play here for a few weeks before I return to the Orient, and if I do you will have a chance to see what the bell garter looks like."

The interviewer glanced at his watch, found that he was an hour late for another engagement, and bade Miss Adair *au revoir*. He stepped from the Oriental surroundings in which he had spent a couple of delightful hours into the cold, dreary, muddy New York streets, which never before had seemed so dull and dismal.

THEATRES AND MUSIC HALLS.

Tony Pastor's.

Tony Pastor heads his own programme this week and presents a bill including Gus Williams, comedian; Charles R. Sweet, the tramp pianist; Gardner and Gilmore, in A Lovers' Quarrel; Willett and Thorne, farceurs, in An Uptown Flat; Dixon, Bowers and Dixon, as the Three Rubes; Bessie Taylor, contralto; Bryant and Saville, musical comedians; Oliver F. Fiske and Nellie McDonough, in a new sketch called Willie and the Baby; Arnim and Wagner, operatic burlesquers; the Holdsworths, vocalists; Charles Wieland, comedy juggler; George C. Davis, monologist, and the Savoys, tumblers and comedy boxers.

Pleasure Palace.

The great holiday bill includes Helene Mora, the phenomenal contralto; McIntyre and Heath, in their Georgia Minstrels sketch; Hayes and Lytton, in A Wise Guy; Canfield and Carleton, comedy duo; Lizzie B. Raymond, comedienne; W. H. Windom and the Blackstone Quartette; Montgomery and Stone, singers, dancers and comedians; McBride and Goodrich, comedy duo; Jerome and Alexis, in their acrobatic act; Ostrado, Master Byrne, and others.

Koster and Bial's.

A melodramatic pantomime called *Une Affaire D'Honeur*, is the novelty offered this week. It is founded on the celebrated painting of the same name, and will be produced with special scenery, incidental music and light effects. Six women are employed in the production, including two expert fencers. Another big feature of the bill is the first appearance here of the Hegelmanns, aerial acrobats, who have been creating a furore in the West. The other performers are the Metweefs, Russian dancers; Marzella and her collection of trained birds; the Allison Troupe of acrobats; Ida Heath, transformation dancer; the Pantzer Brothers, head balancers; the Dartos, sensational dancers; Virginia Aragon, high wire artist; and Monroe and Mack, black face comedians. Cissy Loftus' opening has been deferred until next week.

Proctor's.

John C. Rice and Sallie Cohen head the bill in their new sketch, Our Honeymoon. The others are Lafayette, mimic; Reno and Richards, comedy acrobats; Jane Whitbeck, comedienne; the Angela Sisters, vocalists; Fritz Young and Emilie Sells, acrobatic comedy duo; the Parent-Brodaldi Troupe of acrobats; A. D. Robbins, trick bicyclist; John D. Gilbert, eccentric comedian; McWatters and Tyson, comedy duo; The Goolmans, musicians; Walberti, equestrian act; Gallagher and Barrett, Irish comedians; George Brothers, athletes, and others.

Weber and Fields' Music Hall.

The successful trio of burlesques continue on their merry run. No souvenir nights are announced, but crowded houses gather just the same to see Cyranose, Hurly Burly, and The Heathen, with their great casts of clever comedians. In this week's olio are the Valdares, bicyclists, who are in their second week, and Douglas and Ford, dancers.

Keith's Union Square.

Milton and Dollie Nobles, in Why Walker Reformed; James Thornton, monologist, and the Marco Twins, grotesques, are the headliners. The others are Hugh J. Emmett, violinist and ventriloquist; Wills and Loretto, the tramp and the gay soubrette; Hanley and Jarvis, comedians; the Zrenyis, head balancers; Sie Hassan Ben Ali's Arabs; Swan and Day, comedians; Mitchell and Prince, vocalists; Hill and Hill, comedy duo, and Esmeralda, wire dancer. The biograph remains with some new views.

Harlem Music Hall.

The Bowery Burlesquers, owned by Managers Hurtig and Seamon, play a return engagement. As before, the company includes Truly Shattuck, the World's Trio, Loney Haskell, Gracey and Burnette, Lewis and Elliot, Gladys Van, Vinie Henshaw, and others.

THE BURLESQUE HOUSES.

SAM T. JACK'S.—The burlesques, first part, and living pictures continue with Carrie Scott, Halliday and Ward, Charles Lawlor, Winnie Richards, the Marinellas, and Zeltner and Chrisdie in the olio.

MINER'S BOWERY.—Isham's Octoroons offer the bill seen last week at the Eighth Avenue.

LONDON.—Abe Leavitt's Rentz-Santley company have returned with their burlesquers and olio, presenting Lottie Elliott, the Sisters Engstrom, the Walker Sisters, Richard Ward, Charles Robinson, Von Leer and Barton, and others.

MINER'S EIGHTH AVENUE.—Irwin Brothers' Burlesquers have moved to the West side for a week.

OLYMPIC.—Fred Rider's Moulin Rouge company provide the bill of the week in Harlem.

DEWEY.—Clark Brothers Royal Burlesquers are here this week. The company includes Howard and Emerson, the Mignani Family, Dot Davenport, The Cosmopolitan Trio, Tenley and Simonds, the Sisters Bernard, Annie Morris, Alice Sanson, Dot Ward, Lilly Clemens, and others. An Alderman's Election is the burlesque in which the entire company appears.

LAST WEEK'S BILLS.

PLEASURE PALACE.—Marshall P. Wilder was the star of the bill and repeated the hit he made a few weeks ago at Proctor's Twenty-third Street Theatre. His songs, stories and imitations were received with the heartiest laughter, and he was recalled again and again. This merry little man is in vaudeville to stay. He knows exactly what the patrons of the vaudeville houses want and he gives it to them. At the same time his turn is entirely free from coarseness or anything but the most refined fun. Grace Huntington, assisted by Clarence Heritage and Harry Rich, was seen in Checkmate, which was reviewed when it was done at Proctor's recently. Reno and Richards scored a tremendous hit in their acrobatic comedy specialty, which is one of the best of its kind now before the public. They closed the performance and held the audience until the curtain fell. Lafayette was applauded for his impersonations of prominent men, and made an especial hit with his imitation of Sousa, for which a drummer was engaged to help out the "one-man orchestra," Fred Watson. McWatters and Tyson were successful in their neat comedy sketch, which improves with every presentation. Harry Edson's wonderful dog, "Duc," was a rare treat for the little ones. A. D. Robbins did some very difficult work on the bicycle and won the reward of applause. The Goolmans played pleasingly on various musical instruments. Brown, Harrison and Brown were exceedingly amusing in their comedy sketch, in which they do a little of everything. Cyr and Hill, the young vocalists, were encored repeatedly for their excellent singing of some new ballads and coon songs. Hodgkins and Leith, Weston and Yost, and Allen and Delmain were also in the bill.

KEITH'S UNION SQUARE.—Louise Thorndyke Boucicault and Howard Kyle were the headliners last week. They were seen in a one-act play called A Proper Impropriety. This is the piece in which Frederick Bryton made his vaudeville debut several months ago. It is indeed an elastic play, which can be used by both a male and a female star with equal success. Mrs. Boucicault appeared to great advantage in the role of the young widow, which fits her very nicely. Mr. Kyle was a trifle too slow and deliberate, but he will probably improve as he beco es used to his part. The laughing hit of the bill was made by Al. Leech and the Three Rosebuds, who kept the house in an uproar with their sketch, which was written by the versatile Joseph Hart. Filson and Errol presented a new sketch, called A Daughter of Bacchus. The plot concerns a woman who determines to cure her husband of his habit of coming home intoxicated from his club in the early morning hours by pretending to be under the weather herself. Her simulation of intoxication sobers him up and he promises to be better in the future. The piece is not nearly as funny as A Tip on the Derby, but it won a good many laughs. The author's name did not appear on the programme. Charles T. Aldrich did his whirlwind comedy juggling specialty, which is one loud laugh from beginning to end. He is full of originality and generally introduces one or two new tricks every time he plays a return engagement. George Thatcher and Ed Marble were warmly welcomed and scored a big hit in their sketch. Mr. Marble's song in the character of the old musician is a gem in its way, and Mr. Thatcher's wit is as potent as ever. Ed Latell told one new joke and a lot of old ones, but he was forgiven on account of his excellent offerings in the musical line. Will M. Cressy, who has been the Cy Prime of Denman Thompson's Old Homestead for many years, took advantage of a vacation by making his vaudeville debut in a rural sketch, in which he was assisted by Blanche Dayne. Mr. Cressy appeared as a guileless old farmer who is visited by a book agent, who tries to induce him to subscribe for her volumes. In the course of conversation the sly saleswoman manages to get into an affectionate position with the old man and takes a snap shot with a camera. The plate is developed quickly, and then the farmer, finding himself trapped, produces a good round sum for which he receives the plate, which he attaches to a brick and drops into a well. The sketch is very funny and is the best thing in the rural line seen in vaudeville since the Sidmans produced A Bit of Real Life. Mr. Cressy is to be congratulated on his success. He is a decided addition to the list of vaudeville stars. Louise Truax won encores for her whistling, which is out of the ordinary. Dan and Bessie Kelly made a hit in their comedy sketch, and Barry and Bannon impersonated two genuine tenement house women in a very natural manner. Val Vino, Hafford and Wild, Bessie Searle, and the biograph were also in the bill.

TONY PASTOR'S.—Gertie Cochran, the child with the wonderful memory, was made the star of the bill by Mr. Pastor. It was quite evident that she enjoyed this unusual distinction, as she was as chipper as a soubrette with a new song. Her manager and lecturer is still the feature of the act. Ward and Curran, in their comedy singing specialty, proved very amusing and won many encores. Mr. Curran sang some new songs and Mr. Ward contributed his grotesque eccentricities as usual. Johnson, Davenport and Lorella made a hit in their acrobatic specialty, The Football Players and the Farmer, in which they do many strange tricks. Carrie Scott and her little assistant, Baby Monk, were seen once more. Their reception was extremely cordial, and their work was as well liked as ever. The Elinore Sisters produced a new sketch by George M. Cohan, called Her Daughter's Friend. The characters are an Irishwoman, her daughter and a man who sits at a table and eats everything in sight. The piece is constructed after the manner of Cohan's other sketches and is full of good comedy lines and business. It scored a hit and adds another success to the credit of the indefatigable Cohan. George H. Fielding, the comedy juggler, balanced things with great dexterity. The Morello Troupe (two people and two dogs) were successful in their efforts. The canine members of the troupe scored as heavily as their master and mistress. Murray and Alden were among the good things on the bill, and won many laughs in their sketch, A Personal Affair, which was written for them by James Thornton. Good team work was done by Fostelle and Emmett, Byron and Blanche, Clifford and Hall, Smith and Blanchard, and the Sisters Revere. Annie Wilmuth sang some popular songs.

PROCTOR'S.—Helene Mora, the phenomenal contralto, made her first appearance in New Yorg this season and scored her accustomed success in a repertoire of popular songs. "The Moth and the Flame," Max S. Witt's latest song, which tells the story of the play of the same name, was sung by Miss Mora with splendid effect. It has a catchy melody and well-written verses, and is sure to become one of the big hits of the year. Miss Mora's other songs were on the patriotic order, and were produced with novel and startling stage effects. Her success was complete, and she was applauded to the echo. Lillian Burkhart presented the comedietta Extravagance, in which she appears to particular advantage as the fair spendthrift. She was as artlessly winning as ever and scored a decided hit. She released her leading man on Tuesday and engaged Forest Flood, who made his appearance on Wednesday with decided success. McIntyre and Heath were among the features of the bill and won the approval which always greets their efforts, although McIntyre seemed to be suffering from an attack of the grip. Hayes and Lytton scored the laughing hit of the programme in their farcical absurdity, A Wise Guy, which is the work of George M. Cohan. Nothing funnier than this skit has ever been seen on the vaudeville stage, and the people laughed at it until the tears came. Canfield and Carleton were also among the big favorites, and their new sketch made a decidedly favorable impression. The antics of Mr. Canfield and the sweet singing of Miss Carleton, together with their cyclonic finish, won them plenty of applause and recalls. Montgomery and Stone danced as they alone can. They are limber chaps and their comedy business is as good as their dancing. Mlle. Rialta presented a series of spectacular dances with excellent light effects. Vinnie De Witt played her cornet and sang as well as usual. The Five Ali Brothers did some good tumbling. Lucy Nelson's novel bird warbling specialty made a hit on accout of its originality. The Sa Vans, Deaves' Marionettes, William Baylis, Jr., Emerson and Scharf, Sam Burt and Leonzo were also in the bill.

KOSTER AND BIAL'S.—The Allison Troupe of seven people, direct from the London Empire, made a successful debut here last week. They do many original and novel tricks and won plenty of applause. Another newcomer, who has been here before, is Ida Heath, the transformation dancer, who displayed many pretty costumes and proved herself an accomplished and graceful dancer. Mlle. Marzella, another newcomer, who had never been seen here, and who is billed as "Queen of the Feathered World," proved her right to the title by showing her remarkable control over an immense flock of birds of various kinds. Her pets did just as they were told, and showed what patience may accomplish when it is properly exercised. Josephine Sabel repeated her hit of the previous week, and was warmly encored for her rendition of ballads and coon songs. Virginia Aragon continued to compel admiration by her daring work on

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the lofty wire. Willy Ozeola did his marvelous balancing act. Monroe and Mack joked merrily for nearly half an hour and won many laughs. The Dartos, who are programmed in the heaviest kind of black type, whirled about in their dances with great abandon. Nilsson's Flying Ballet was one of the best features of the programme. Jane Delorme and the orchestra under Richard Stahl's direction were the other features of an excellent bill. Last week marked the opening of the regular Winter season, and, in spite of the near approach of the holidays, good houses prevailed throughout the week.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—Peter F. Dailey enjoyed himself thoroughly last week. Owing to the unfortunate accident which kept Lou Fields out of the cast, Dailey was called upon to take his place. That he did so to the entire satisfaction of the audiences was evident from the applause he received. The other members of the company were in fine form, and the laughs were as frequent as ever. Bessie Clayton's dance, Frankie Bailey's tights, and Bonnie Maginn's winning smile are still features of the production. Larry LeRoy, a jumper, made his first appearance here and scored a hit with some smart tricks in the jumping line. The Valdares, who stand pretty near the top of the list of bicycle experts, were warmly applauded for their original and pleasing performance.

The Burlesque Houses.

SAM T. JACK'S.—The only changes were in the olio, where three new members appeared—namely, Marion and Vedder, sketchists; James Irwin, acrobat, and Fanny Lewis, singer. The rest of the long and varied bill comprised The Badger Trial, the Mock Turtle, the living pictures, the Ka Ya dance, the first part, John and Nellie McCarthy, Fatima, and the Marinellas. The holidays have little effect on the business here, which is uniformly good.

BOWERY.—A return engagement was played by Irwin Brothers' Burlesquers. Newcomers in the company were Harry Von Tilzer, who has joined George Sidney in an act, and Will Newhouse, trick cyclist, who is in partnerships with Charles Merrill. Their turn is a wonder. The burlesque and acts by Thompson and Carter, Carver and Black, Scott and Wilson, Lillian Waltone, and the Street Arabs Quartette, were offered as before.

EIGHTH AVENUE.—Isham's Octoroons returned here, giving James Horan's bright burlesque, A Tenderloin Coon, and a pleasing olio, to good houses.

LONDON.—Weber and Fields' Glad Hand company appeared last week for the first time here to large audiences and gave an excellent entertainment. The burlesque is pretty much the same as when seen at the Broadway Music Hall, and the new people in the cast give capital imitations of the originals. The Glad Hand was preceded by an olio, introducing Fields and Wooley in their German sketch; Manning and Weston's funny Irish pawnbroker act, Post and Clinton's popular turn, Halliday and Ward in breezy conversation, and Douglass and Ford's songs and dances.

HARLEM MUSIC HALL.—The bill last week was one of the best of the season, and drew good houses, considering the approach of the holidays. Patrice's dainty playlet, A New Year's Dream, was much liked. Edward M. Favor and Edith Sinclair pleased in The McGuires. Nellie Burt sang with her usual animation. Adele Purvis Onri did pretty dances and other things on the rolling globe. The Willet and Thorne company created laughter with An Uptown Flat. Adelina Roattino made a well deserved hit with her sweet singing. Fox and Foxie, Gilbert Girard, and the Irish Comedy Four were also on the bill.

DEWEY.—Bryant and Watson's American Burlesquers filled in a prosperous week. The bill is quite amusing and consists of two burlesques and an olio. Of course, Watson and Dupre were the bright particular stars, and their sketch was the best thing in the bill. Mildred Murray, serio comic; Leslie and Curdy and Perry and Burns, comedians; Dick and Kitty Kumins and the Sisters Monroe also scored successes in their various specialties. The two burlesques, Kosha, or Levy's Military School, and A Goose Chase, were well staged and played by the comedians and soubrettes and a large chorus of more or less pretty girls.

THEATRE BURNED IN LONDON, ONT.

The Music Hall in London, Ontario, was burned at 2 o'clock in the morning of Dec. 20. A vaudeville company under the management of W. C. Arthur opened at the house on Monday evening, and the members lost everything. The company included the Hart Brothers, Harry Delaine, the Welsh Brothers, Almo, Kent and French, McIntyre and Rice, and Johnson and McKay. By a strange working of fate, the theatre in Ottawa at which this company was booked, a few weeks ago, was burned the night before the opening.

BEATRICE MORELAND'S SUCCESS.

Judging from her numerous and flattering press notices, Beatrice Moreland has certainly made a big hit and a lasting impression on the patrons of the Orpheum circuit. She came as a stranger and left as one of the strongest favorites, and is already booked for a return engagement. Miss Moreland passed from the legitimate into vaudeville with more eclat than any of the many stars of the dramatic firmament who have gone into the "continuous." Her success in the new field has been phenomenal and is certain to endure. A rare combination of beauty and talent unite in making Miss Moreland attractive to patrons of the drama. Her experience as leading woman with Rose and Charles Coghlan, Mrs. Fiske, Sol Smith Russell, and A. M. Palmer's companies has given force and finish to her work. Her vaudeville debut was made at Tony Pastor's, where so many who are now stars of the first magnitude were first seen on the stage. She is sure to maintain this tradition, nothing but success having thus far attended her tours of the big vaudeville houses from the Atlantic to the Pacific. Miss Moreland is always on the lookout for good comedy sketches.

"THE LIMIT" REACHED AT LAST.

A private dress rehearsal of Une Affaire D'Honeur was given for the men of the press at Koster and Bial's on Friday afternoon last. It is a pantomime in two scenes, the first being laid in a room in which a quarrel takes place between two women, resulting in a challenge. The second scene shows a wood in which the duel takes place. One of the women prepared for the encounter by removing every bit of clothing from the upper part of her body, while the other went almost as far. In this state of undress they went through a spirited duel with swords. It was announced that both women would appear at the first performance on Monday evening in the limited amount of clothing used by one of them at the rehearsal. Now that the "limit" has been reached, there will probably be a reaction against the whole "undressing" business, which has been carried beyond the line of decency for several months past.

LOU FIELDS' INJURIES.

The accident to Lou Fields, of Weber and Fields, which was spoken of in last week's MIRROR, was more serious than was at first supposed. He was weak from an attack of the grip, but refused to stop working, and his fainting spell and fall resulted. His many friends will be pained to learn that he may not be able to appear for two or three weeks.

CISSIE LOFTUS ILL.

Cissie Loftus, the English mimic, who arrived here a few days ago to play an engagement at Koster and Bial's, was attacked by the grip last week and will not be able to open until January 2. She is filling in her spare time fixing up an elaborate imitation of May Irwin in her coon-song specialty, and will make that the star feature of her turn.

VAUDEVILLE JOTTINGS.

Lillian Burkhart made such a decided hit, week of Dec. 12, at the Bijou, Toronto, Canada, that Manager Robinson offered to keep her on the bill for six consecutive weeks. She was unable to cancel her other dates, however, and could not accept Mr. Robinson's offer.

After a triumphant tour of the Proctor circuit, Marshall P. Wilder is this week the star of the bill at Hyde and Behman's in Brooklyn. He has been booked ahead in vaudeville by Robert Grau for more than twelve months solid.

Norman, the "Frog-man," will launch a co. of his own next season. He will present his act with entirely new scenic and calcium effects. The organization will be called Norman's Big Comedy co.

The coming attractions at Keith's Union Square include the Marco Twins, who made a big hit on their last visit, Dooley and Tenbrooke, Wills and Loretto, Servais Le Roy, Marguerite Sylva, the four Cohans, Milton and Dolly Nobles, James Thornton, and many others.

McWatters and Tyson were among the black type people at the Pleasure Palace last week.

The Prentice Trio have been engaged as the special vaudevillle feature for the opening of Manager Harrington's new house at Providence, R. I.

Cawthorne and Forrester continue to prove the hit of the bill wherever they appear. Miss Forrester, in her coon songs, is the acknowledged equal of any singer in the same line on the stage. They scored a big hit at Rochester, N. Y., last week.

Ermani, the dainty mirror dancer, who has been ill, is on the road to recovery and expects to be able to resume work in a week or two.

Oscar Dane, the impersonator, has been meeting with great success in his new act. He played Keith's Boston house last week, and has the Moore circuit to follow. He will play the Proctor circuit in February.

The Beauty Trio, made up of the Misses Lockwood, Young, and Taylor have made a decided hit in vaudeville out West.

A postal card, dated Berlin, Dec. 12, arrived at the MIRROR office last week. It contained pictures of Imro Fox and Ike Rose, and a message wishing THE MIRROR a Merry Christmas and A Happy New Year from those two hustlers.

Barr and Evans have signed with Donnelly and Girard's Natural Gas co. Miss Evans will play Amy Ames' old part, Kitty Malone, and Mr Barr will appear as Jobson Doddle.

The Harvey Sisters produced a new act from the pen of Charles Horwitz last week at the Masonic Temple Roof in Chicago, with great success. Another of Mr. Horwitz's skits, Miss Ambition, was presented at the Olympic by Hilda Thomas and Frank Barry.

Horwitz and Bowers' song, "Because," was sung in Chicago last week with great success by Raymon Moore, the Nielsen Sisters, Lynch and Jewell, and Eddie Giguere.

Jack Everhart and Lottie West Symonds, who joined Sam Devere's co. in Cleveland, O., on Dec. 19, retired from the organization after their second performance.

Sydney Grant and Miss Norton, who played in the West for nearly thirty consecutive weeks, have been making a new record for themselves in the East. Since their return they have been headliners at the Grand Opera House, Pittsburg, and Harlem Music Hall, New York. The week before last they were prominently featured by Tony Pastor, and last week they were the headline at the New Gilmore Theatre, Springfield, Mass., it being the third time they have headed the bill at this house within fourteen months. During their New York stay they played the New York Athletic Club smoker, and also Ladies' Day, making a most pronounced hit; two club entertainments at the Lexington Opera House, Ladies' Day at the Lotos Club, and the Star Theatre Sunday Concert. After playing

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Miss Lillian Green and William Friend, in their one-act farce, Mrs. Bruno's Burglar, gave an entertainment which is by far the cleverest presented at this house this season, and should be classed among the leading farces of the vaudeville stage.—*Brooklyn Citizen.*

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IN PREPARATION.—Another new comedy, entitled "Opposition Candidates," written by HERBERT HALL WINSLOW, in which Mr. RICE will impersonate two widely different characters, a simple-minded Swede and an up-to-date young club man, and Miss COHEN will be seen as a girl law student, in a bewildering maze of funny complications.

PROCTOR'S 23d ST. THEATRE THIS WEEK. Circuit to follow.

engagements in Worcester, Boston, and Buffalo, they go over the Hopkins Castle circuit for the third time since June.

Allas, the wrestler, made a scene in the Bijou Theatre, Binghamton, N. Y., on Dec. 22, by jumping on the stage from a box to accept the offer of Ernest Roeber's manager, who announced that Roeber was willing to wrestle any man in the house. Roeber refused to meet him, and the two giants had quite a scuffle in the wings.

St. Clair and Loremo will resume playing dates, as they close with the co. Feb. 1. They have in preparation a new act for next season, which promises to be a success.

Frances Newhall, formerly with the Standard Theatre and Girard Avenue Theatre Stock cos., of Philadelphia, is now supporting J. H. Stoddart in vaudeville. They were at Keith's Providence house last week.

Emma Koster, a daughter of the late John Koster, of the old firm of Koster and Bial, will be married to Chris G. Hupfel, of this city, on Jan. 4. The wedding will be very quiet, owing to the recent illness of the bride's mother.

In a recent issue of a prominent London paper the Queen was advised to go and see a good variety show and enjoy a good laugh. It is to be hoped that the good old lady will not pick out one in which there are any American performers, as she might be so tickled that the result would be fatal.

Manager Aarons acted wisely in securing the Hegelmanns, who are in the bill this week at Koster and Bial's. Judging from the accounts of their appearances in the West, they are likely to create a sensation here.

The Badger Trial and A Mock Turtle were taken off at Sam T. Jack's Theatre on Saturday. They were replaced last evening by a new pantomime called The Merrymakers and a new burlesque.

A high-class vaudeville co., headed by Mr. and Mrs. Frank E. McNish, and Mr. and Mrs. Stuart Darrow will take to the road early in April.

Rice and Barton's Big Gaiety co. was the only one of their attractions not playing the week before Christmas. Nearly all of the members went direct to New York city for the week's rest and Christmas shopping. They are booked to reopen Christmas week at the Kensington Theatre, Philadelphia.

Louisa Vaidis, formerly of the Vaidis Sisters, is now doing an act on the electrical revolving trapezone with her brother, Joe, the inventor of the apparatus. Lizzie (Mrs. Allen) has retired from professional life. The team will be known as the Vaidises.

Little Louise Truax, the whistler, is filling a few weeks on the Keith circuit, and will return to school at Asbury Park early in January. She is very ambitious, and declined some tempting offers to go to Europe, as she wishes to finish her education before taking up stage work permanently. She is paying for her education and for that of her sister by playing occasional engagements at Keith's theatres, in all of which she is a great favorite.

Maude Courtney's repertoire of old songs has been greatly increased since she was last seen here. She has not lost a week since September, and is booked until late in the Spring. Her Eastern dates include four weeks on the Keith circuit.

The Cincinnati *Enquirer*, in speaking of Edwin Milton Royle last week, said: "Just so long as intelligent players like himself and Mrs Royle remain on the vaudeville stage, any question of its waning popularity must seem ridiculous."

George Mandeville, formerly of Weber and Fields' forces, called at THE MIRROR office on Friday last. He is now employed on a newspaper in Oswego, N. Y., and says he prefers newspaper work and country air to the theatrical business in New York.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Hopkins': George Felix, the popular acrobatic comedian, and Lydia Barry, brilliant comedienne, are the features in their convulsing skit. The vaudeville craze, Hilda Thomas, assisted by Frank Barry, in Miss Ambition; the wonderful riding baboon, Felix, Ozav, the famous French juggler, and the biograph complete the bill.

Olympic: Ezra Kendall is the main drawing card, and a better feature could not have been secured for Christmas week. The programme also includes the Four Bruins, Lizzie and Harry Mills, Arthur Deming, Paula and Dika, Bobby Ralston, Ramsey Sisters, the Flying Orvilles, Tegge and Daniel, Maximillian and Shields, the three Rexford Brothers, O'Dell and Perry, Kitty Gebler, the three Heards, Lizzie McKeever and the Johnson Brothers.

Chicago Opera House: The bill embraces the following clever entertainers: Four Arbas, Frencelli and Lewis, James F. Hoey, Al and Minnie Anderson, Gertrude Haynes, the Columbian Four, the Asboys, Edward Raymond, Leavitt and Novello, Keno and Wayne, Trixey Wade, Long and Keeler, Villeta Ty Bell, Carroll and Kane, George Graham and the three Kemison Sisters.

Haymarket: Jay Rial is presenting an excellent programme of vaudeville made up of some of the best talent now before the public.

Masonic Temple: Three hundred and two feet in the air Manager Harry Earl has formed for the holiday offering a superb bill. Percy Honri made his initial bow in Chicago. Harrigan, the juggler, the Van Aukins, Mr and Mrs. Tobin, Armstrong Brothers, De Hollis and Valora, Pearl Lorraine, Wilma and the Harvey Sisters, who are retained, owing to the big hit they have scored. They are an exceptional good Sister act, and their costumes are very striking.

Dearborn: Manager J. J. Brady offers Mark Murphy for his Christmas feature. The Pantzer Trio and others are in the olio.

Sam T. Jack's: The usual large business keeps on. The Parisian Widows, with the Manhattan Comedy Four, Cushman and Holcombe, Gilbert and Goldie, Boyer and Black, Burman Sisters, and Castel'at and Ball, is the attraction.

Items: Soloret, and Howard and Bland are spending Christmas week here. They go East next week.—Ed Long made many friends during his engagements at the Dearborn and Masonic Temple. He is in St. Paul this week.—James H. Cullen has returned from the coast. He reports making a big hit at the Orpheum, but was unfortunate in losing almost everything he had in the Baldwin Hotel fire.—The employees of the Lincoln Theatre, which was recently destroyed by fire, will have a benefit 27 at the Masonic Temple Theatre. Manager Earl will give them entire control for that evening.

WILLIAM FITZGERALD.

PHILADELPHIA, PA.—An entire change of first-class novelties will be presented at Keith's Theatre Christmas week. Louise Thorndyke Boucicault and Howard Kyle in A Proper Impropriety, Filson and Errol, Alice Atherton, Charlie Case, Professor Baron's dogs, Paulton and Dooley, Nelson and Milledge, Louise Truax, Three Gardners, Edwards, Kernell and Williams, Fred Brown, O'Rourke and Burnett, Val Vino, Bessie Searle, and the biograph with new views make up the bill.

Misco's City Club, noted for its pretty girls, headed by Fannie Everett, brilliant costumes, and novelties, returned to the Trocadero 26 for a two-weeks' stay, with a weekly change of programme. They opened their season in this city Aug. 15 and the present co received a perfect ovation.

Jermon's Black Crook Extravaganza co., with Baroness Blanc as a special card, will hold Christmas week at the Lyceum.

Rice and Barton's Burlesque co. will be a big card up at the Kensington Theatre week of 26.

S. FERNBERGER.

BOSTON, MASS.—To Keith's week 26 will come Aubrey Boucicault in a scene from A Scrap of Paper; John Bowker, in an illustrated travelogue on Hawaii; the three Avolos, Florence Moore, Ed Favor and Edith Sinclair, Howley and Leslie, the Midgeleys, Vilona Sisters, Jules Levy, Stella Costa-Levy, and a change of pictures in the biograph.

Fred Hallen and Molly Fuller will be back in Boston next week with the Pousse Cafe co. at the Grand. With her will be John G. Sparks, Robert Daly, Nat Fields, Robert Harris, Charles Fremont, Jack Bernard, the Johnston Brothers, and Thomas and Watson's Comedy co. in Americans in Paris.

The Tammany Tigers will be at the Lyceum next week, introducting the Four Emperors of Music, Carlin and Clark, Silvern and Emerie, Mlle. Flora, Charles Weston, the Chapelle Sisters, Tillie R. Troupe, Ida Nicholai, Parson and Hawthorne, the Shadowscope, Al. Edwards, George Collins, Jessie Haines, Grace Hill, Frank Russell, Francis Florine, Ida Morland, Edward Howard, Harry Whiting, Louis Marshall, John Armstrong, Marie Newton, and Maud Dawson.

At the Howard Athenæum next week will be the Knickerbocker Burlesquers, including Jack Gardner, Eddie Shayne, M. S. Whallen, Andy Gardner, Fred Raymond, Ada Lane, Rita Durand, Casey Grant, Raymond C. West, and others. The house olio introduces Pearl Andrews, Mazaz and Mazett, Mabel Stanley, Lew Wells, Biggins and Leslie, Nellie Daly, Williams and Whitney, Katie Hart, Smith and Blanchard, Ethel Vane, and George Mayne.

At Austin and Stone's next week the vaudeville bill will include Lane and Suzinetta, Edison's electroscope, the Deleventto Troupe, Mr. and Mrs. Tom McIntosh, Nettie Huffman, Miles and Ireland, Nellie Franklyn, Le Clair and Hayes, the Marron Brothers, May Walsh-Ireland, the Barlow Brothers, the Sisters Marr, Lew Knight, and John H. Murtha.

JAY BENTON.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z Poli, manager): Frank Bush, that prince of entertainers, drew crowded houses week 12-17. It was Mr. Bush's first appearance here in vaudeville, and his stories made thirty minutes of uproarious fun. The trio contest was pleasing, the Navarros, acro bats, doing one of the neatest turns seen here this season. Goldie, St. Clair and Goldie, the Ben Mowatt Trio, the Bon Ton Trio, and the Raymond Trio were all excellent. Gertie Cochrane was enthusiastically greeted and Mayme Gehrue, the dancer, was a pronounced favorite. As usual the S. R. O. sign has been in evidence week 19-24. Manager Poli always has a good bill and this week has been no exception. Joseph O'Hara, the boy soprano, was a feature of the bill, and his beautiful voice and refined musical singing have delighted all. York and Adams, Jones, Grant and Jones, the merry colored people; Carr and McLeod, H. L. Stuart, Charles Wayne, the Clayton Sisters, the Gypsy Quintette, and Casey and LeClair all have helped to make the performance one of general excellence. For week 26-31 Mr. Poli will offer The Holly Tree Inn, The Anglo-American Four, Post and Clinton, The Empire Quartette, the Morrellos, Carlton and Lester, Maddox and Beach, and Forrester and Floyd.—Grand Opera House (Breed and McKenna, managers): The Ivy Leaf proved most successful 12-14. The piece was well staged and in capable hands. The scenic embellishments were exact reproductions of picturesque Ireland, many of the sets showing places famous in story and song. The Bon Ton Burlesquers played to S. R. O. 19-21 and offered a fair performance. The disrobing pantomime act of Mlle. Fleurette made a sensation. For the last three days, 22-24, The Sleeping City is the attraction. Spring Chicken 27-28. Rose Sydell's Burlesque co. 29-31.—Items: Cooke and Clinton were the guests of Colonel George Bartlett last week. The popular team were en route to New York from Providence. They are billed at Poli's early in January.—Eugene McKenna, assistant-manager of the Grand, is out again after his illness in New York.—Mrs Poli, wife of Manager Poli, is convalescing after an attack of grippe.—Miss Cadwell was unable to appear with Charles Wayne in George Cohan's farce, To Boston on Business, for the first few days of the week at Poli's, but she was able to appear for the last performances.—Mlle. Fleurette's act was stopped by the police 21.

JANE MARLIN.

PROVIDENCE, R. I.—Keith's New Theatre (Charles Lovenberg, manager): Joseph Hart and Carrie DeMar remained in the bill for another week, and presented The Quiet Mr. Gay, which was as pleasing as the piece in which they appeared last week. Another star was dear old J. H. Stoddart in The Long Strike. It was indeed a pleasure to see him, and he was most cordially welcomed. The Seven Reed Birds presented a new sketch which was amusing, and the other features on the bill were acts by Rudinoff, Kleist Brothers, three Vilona Sisters, Fleurette, Adolph Adams, Derenda and Breen, Howley and Leslie, George W. Day, Swan and O'Day, and Si Hassan Ben Ali's troupe of Arabs. Business very good.—Westminster Theatre (George H. Batcheller, manager): Gus Hill's Tammany Tigers provided an excellent entertainment 19-24, and drew large audiences. Every act on the programme was good, and the costumes and scenery were bright and attractive. In the olio were the Chappelle Sisters, Charles Weston, Mlle Flora, the Tiller Troupe, Carlin and Clark, Silvern and Emerie, and the four Emperors of Music. An afterpiece called Hotel Girlie Girlie closed the bill. It was one of the cleanest entertainments ever seen here. Bryant and Watson's Australian Beauties 26-31.—Olympic (A. A. Spitz, manager): Fields and Lewis' Broadway Stars presented a good bill here 19-24, and did a good week's business. Lottie Gilson and John Kernell headed the co. The former proved herself a good vocalist, and the latter appeared in a very funny monologue. Other specialties were given by Harry Le Clair, Merritt and Rozella, and Fields and Lewis. Marie Richmond, Dave Lewis, Charles Merritt, Al. G. Fields, and Harry Le Clair, and the entire co. closed the performance with a burletta called A Night on the Casino Roof. Gayest Manhattan 26-31.—A new amusement institution, called the Providence Museum, opened here 19. It has two departments, a curio hall where freaks will exhibit, and a theatre where vaudeville performances will be given. The price of admission is 10 cents. The theatre seats about five hundred, and the opening performances were largely attended. The vaudeville bill was given by the Bohomes, Frank Weston, Temple and Nelson, Higgins and Leslie, Frankie Emmett, and Harry and Sadie Fields. Harry S. Saunders is the manager of the new enterprise.

HOWARD C. RIPLEY.

JERSEY CITY, N. J.—Williams and Walker's co. opened at the Bon Ton 19-24 to excellent business and gave a first-class performance. The members of the co. are all clever and the specialties are up-to-date. It was the maiden appearance in this city of the two stars, and they present a two-act musical novelty called A Lucky Coon. Williams and Walker do their usual clever act, and introduce a cake walk. Goggin and Davis, Mallory Brothers, Mazie Brooks, Ed Thomas, Hodges, and Laurchmere are also in the co. The performances are of the best ever seen in this city. Ernest Roeber and Crane Brothers 26-31. The Tammany Tigers Jan. 2-7.—Items: The Bowery Burlesquers were to have been the attraction at the Bon Ton 19-24, but a change was made to Williams and Walker, to accommodate Hurtig and Seamon, who have also assumed the management of the latter team. New paper is being prepared, and the season for Williams and Walker is being filled without any trouble by the new managers. A number of new features and novelties will be added to the attraction when it plays New York Jan. 2-7.—The Black Carl, in feats of magic, is an excellent attraction offered between the acts of Williams and Walker's farce.

WALTER C. SMITH

PORTLAND, ORE.—Fredericksburg (E. W. Rowe, manager) did good business two weeks ending 17 with the following, in singing, dancing and specialties: Marie D. Wood, Jeannette Lilford, Flora Hastings and Fannie Hall, Marie Brandes, Madge Maitland, Lottie Rogers, Baby Ruth, Earle C. Way and Madge Maitland (in skits, Coontown Troubles and Jimmie and Maggie, True Types from the Bowery), Harry de Armo and Belle Williams, the Quaker City coon-singing cyclone.—Blazier's Theatre (Will H. Brown manager) was profitably patronized fortnight ending 17. Charles Buckley's burlesque, Under the Gas Pipes, and Gus Leonard's farce, the Dutchman's Picnic, began the performance, followed by specialties, in which entertainingly appeared Cecelia Marion, V. Moores, Dollie Mitchell, Charles Buckley, Marie Doyle, Ed Dolan, Janet Bernard, John J. Boyd, Mart Williams, Little Egypt (muscle dancing), Harry Rowe, John Hallett, Lillian Carroll and Charles M. St Clair.—Items: Manager Rowe, of the Fredericksburg, is to be congratulated upon booking clever Madge Maitland. That she is one of the most pleasing and accomplished baritones ever heard here is unquestioned. It was owing to the disorganization of the Pulse of New York co. here, recently, due to death and sickness in the co., that she and Earle C. Way took the vaudeville field. Singly and jointly, their work, which is excellent, has met a deal of deserved recognition from every one.—Harry Heikes, a veteran theatrical manager and circus man, will open the Third Street Theatre (formerly old Cordray's), which has been dark a month of weeks 24, as the Eden Musee. He will conduct the house on the same lines as Kohl and Middleton's Chicago—four performances daily, two afternoon and two evening. Manager Heikes has spent about $2,500 in refitting and redecorating the house. He is now in San Francisco making selections from the Orpheum and the Chutes talent for the opening. Prices will be 10 and 20 cents. Only the best attractions will be booked. He purposes giving bright, clean and crisp shows, making them especially attractive for women and children. There is no reason why Manager Heikes should not be successful in his new enterprise, if the house be conducted properly.—Eugene Hunter is the young and gentlemanly door-keeper at Blazier's, having begun with the house's present management, and is popular with every one frequenting that good show resort.

O. J. MITCHELL.

SAN FRANCISCO, CAL.—George Fuller Golden made a tremendous hit at the Orpheum week 11-17. He kept up a continuous run of humorous patter, and his turn seldom lasted less than forty minutes. Julius P. Witmark sang sweetly. Camilla Urso charmed again with her exquisite violin playing. The Merkell Sisters were graceful as well as pretty. Frank La Mondue and Violet Dale were favorably received. Novelties for week 18-24 include the Rappo Sisters, Goldin, the three Lukens, and Weston and Herbert. Business as usual.—The Chutes Theatre is growing in popularity. Week 11-17, Jeannette Lilford proved very entertaining in the Bessie Bonehill style. The Marco Brothers, contortionists, were well received. The Stanleys presented a funny sketch. Kelley and Violette, Maud Gage, and Omne made up a capital bill.—Katherine Krieg, operatic prima donna, was appreciated at the Oberon.—Items: The Orpheum management has taken a lease of the unfortunate Alhambra. It is not intended to run any counter attraction there, but merely to keep the house for special engagements, concerts, etc.—An enormous gallery is being added to the Chutes Theatre. It will give the theatre the largest seating capacity of any house in the city.

FRED S. MYRTLE.

CLEVELAND, O.—At the Star Theatre week 19 Sam Devere's Own co. opened a week's engagement to the capacity of the house at afternoon and evening performances; business holding good all week. Besides Sam Devere, who is a host in himself, the co. includes O'Brien and Buckley, Coakley and Huested, Herbert Ashley, the three Fanchonette Sisters, and Barnes and Sisson. The biograph is a feature of the entertainment, showing several pictures of local interest. The bill closes with a farce, entitled The Peep o' Day Club, introducing the entire co. Sam Scribner's Gay Morning Glories is the Christmas week attraction, and will be followed by Flynn's Big Sensation co for New Year's.—Items: Charles J. Scott, chief clerk of the Duquesne Club, Pittsburg, Pa., who has been visiting on the Pacific coast for the past four months, spent several days week 19 with his brother, Harry Scott, press representative of the Star, before resuming his duties at the club.—On arriving at their office, Monday 26, Drew and Campbell found an elegant roll-top desk awaiting them, the gift of the employes of the house.

WILLIAM CRASTON.

BUFFALO, N. Y.—Manager Shea gave us another of his excellent bills at the Garden 19-24. The stars of the programme were the Sidmans. In our judgment Mr. Sidman is about the best Rube on the stage. Cheridah Simpson was good to look upon and sang several songs in a pleasing manner. John E. Camp was a pleasant surprise. Others were: The Garnellas, Marguerite Ferguson, A. O. Duncan, the Pantzer Trio, and the Gardners. Business big. Week 26: Maude Courtney, Patrice, Maxwell and Simpson, Dollie Mestayer, Jess Dandy, Ali Brothers, T. Nelson Downs, Harry Edson, and Duffy, Sawtelle and Duffy.—The Gay Masqueraders did a good week's business at the Court Street 19-24. The co is a fairly good one. Of the olio Mc Cale and Daniels, Bud Snyder, and Mlle. Adgie were the best features. The American Burlesquers follow.—The Passion Play was produced at the Empire 19-24. The little house has been crowded throughout the week with holiday shoppers.

RENWOLD WOLF

ALBANY, N. Y.—Leland Opera House (F. F. Proctor, manager; P. F. Nash, resident-manager): The co. that opened to big business 19 included Georgia Gardiner and Edgar Atchison-Ely in their sketch, A Funny Mistake; Charles R. Sweet, the Morris Pony Circus, William Windom and the Blackstone Quartette, Wills and Loretto, Young and Sells, Hayes and Bandy, George Brothers, Prince Schumann, Alma Doerge, and Gallagher and Barrett. Corinne and a large co. is the Christmas week attraction.—Gaiety Theatre (Agnes Barry, manager): Weber and Fields' Glad Hand co. 15-17 was received by large houses and gave audiences their money's worth. The performance opened with an up-to-date olio by Douglass and Ford, Halliday and Ward, Post and Clinton, and Fields and Wolley. Royal Burlesquers 22-24.

CHARLES W. PHELPS.

PITTSBURG, PA.—At the Academy of Music the Moulin Rouge co. opened 19 to a good house. Josephine Gassman and her pickaninnies made a hit.—The vaudeville bill at the Grand Opera House 19 was a very attractive one, including the Grisentos, Billy Carter, Bennett and Rich, the Angela Sisters, Mazuz and Mazett, Winstanley and Sullivan, and the Lancashire Lads.

E. J. DONNELLY.

CINCINNATI, O.—A goodly number of people were attracted to the People's week 11-18 by Harry Morris' Little Lambs. The show was billed as a red hot one from start to finish, and this promise was easily sustained. Two burlesques introduced the full strength of the co. In the olio were Charles Kenna, the Johnson Trio, Jean Cunningham, the Fanchon Sisters, and Dilkes and Wade. A series of living pictures were shown in the sketch, Mephisto's Triumph. Phil Sheridan's City Sports 19.—The Fountain the same week had an excellent programme on which the chief number was the sketch Captain Impudence, acted by Mr. and Mrs. Milton Royle, William Frederick, and Mary Dupont. The others were the Adams Troupe, Maude Rockwell, Deets and Don, Rofix, Billy Van, McAvoy and May, and the Eddy Family. The audiences were large and appreciative.—Phil Sheridan's City Sports played a return engagement at the People's week 18-24, and duplicated their former business. In the olio were the Monte Myro Troupe, Whitelaw and Stewart, Ruth Beecher, Farnum and Nelson, Scanlon and Stevens, LeCol and Gaylor, and A. C. Lawrence. The Christmas attraction for years has been Reilley and Wood's Big Show, and it will be here again next week.—Ezra Kendall was the headliner at the Fountain the same week, and with him on the programme were Mr and Mrs. Charles T. Ellis, Pearl Andrews, T. Nelson Downs, Lang and Keeler, Maym Kelso, Leroy and Clayton, and Keno and Kelch. Good houses at most of the performances. Ezra Kendall, Pearl Andrews, and Nelson Downs played a special engagement at the residence of Henry Pugh, where they entertained a large gathering.

KANSAS CITY, MO.—Orpheum (M. Lehman, manager): One of the strongest bills of the season was presented 18-24, the leading feature being the number of female performers, as heretofore the male contingent has been a long way ahead in numbers. Pauline Hall headed the list, and sang a number of songs well. She still retains her beauty and displayed four attractive and dashing costumes with good effect. Mary Norman in her character imitations, gave one of the neatest and most artistic acts of the season, and made a big hit. Flo Irwin was also prominent, and introduced her sketch, The Gay Miss Con, in which she was ably assisted by Walter Hawley. She sang several coon songs with great unction. Mlle. Tournour, a beautiful and daring trapeze performer, also gave a splendid exhibition, and E. M. Hall, the banjoist, was amusing. Powers and Theobald in their sketch, The Girl from Kentucky, pleased. Zazelle and Vernon, acrobatic comedians, were good, and Bart and Evans, in their comedy, A Welcome Visitor, completed the list. House packed at each performance.

ST. PAUL, MINN.—Palm Garden (A. Weinholzer, manager; Samuel Green, business-manager): Week 19-25 opened to good business. The co. presented Samuel Green's laughable sketch, The Manager's Troubles, and a good line of specialties by Samuel Green and Edith Wilma, Clara De Forrest, Marie Wilbur, Edna Wilma, Laura Arnold, Grace Gilmore, Fred Langley, and Bob Groh.—Olympic (John Balestra, proprietor; Ed. Still, manager): Opened to fair business 19-25. A good bill was presented by Charles Ellsworth, Charles Gardner, Professor Miller, Laura Allen, Frankie Primrose, Harry Le Mar, Amy Ellsworth, Marion Sisters, Polly O'Neill, Lillian Gardner, Nettie Evans, Bobby Carroll, Babe Harrington, and Adriane.—Tivoli (John Straka, proprietor): An attractive musical programme drew good business week 19-25. Laura Wells and Lafe Woodson are clever entertainers.

NEWARK, N. J.—Waldmann's Opera House (Louis Roble, manager): The Australian Beauties made things lively 19-24. The Typewriter's Wedding Day and Duke De Monte Carlo employed the full strength of the co. Winifred Stewart, Sheehan and Kennedy, Hazleton and Vedder, Smith and O'Brien, Williams and Adams, and the Lavelles succeeded in making themselves thoroughly amusing. Business opened fair. Zero 26-31. The Metropolitans 2-7.—Krueger Auditorium (Harry S. Healey, manager): The following artists assisted at the sacred concert 18: Taneau and Claxton, Harry Mayo, Hart and Bessie, Estrus, Cora Routt, Frederick Brothers, Gracey and Burnett, and Axtell and Howard.

NEW BEDFORD, MASS.—Empire Theatre (William J. Frawley, manager): The Empire Comedy co. opened the entertainment week 19-24 in a minstrel first part, which scored strongly. Humes and Clayton, who proved such good drawing cards week 12-17, were re-engaged and headed the bill. Other clever performers were Wolton and Snyder, Edith Hammond, Archer and Garlow, Lillie Williams, James Carroll, Joe Allen, Matt Healey, and Irene Dodge. Business continues excellent. The following people are engaged week 26-31: Humes and Clayton, Lillie Williams, Hazel Reynolds, Turner Sisters, Cavanaugh and Hamilton, and John H. Mack.

FALL RIVER, MASS.—Casto Theatre (Al Haynes, manager): For week ending 24 the three Livingstons, who do a very clever turn; Lo'ta Gladstone, Lumiere Sisters, Will E. Actwell, Bryant and Saville, Jimmy Grey, and Fred Wykoff.—Rich's Theatre (A. E. Rich, manager): The Jaxons, hypnotists of this city, entertained fair audiences 15-17. Rose Sydell's London Belles 19-21 to good business, and gave a strong bill. In the co. are Karina, Belmont and Weston, Hilton, Campbell and Hart, Fonti-Rossi Brothers, Wile Lira, Rieger and Chapman. The burlesque, Behind the Scenes, closes the performance.

OMAHA, NEB.—The second week of vaudeville at the Creighton Orpheum came to a close 17. The attendance, if anything, was better than that of the first. Under the able management of Jake Rosenthal the house has jumped into popular favor and this is not to be wondered at when you look at the bill. The comedy gymnastic work of the Brothers Abarco, the Lemar Sisters, George C. Davis, Beatrice Moreland and Charles M. Seay, Burns, Riley and Hughes, the Nelson Family, Pauline Hall with her voice richer than ever, and Minnie Renwood form an aggregation that has seldom been equaled.

TROY, N. Y.—Gaiety Theatre (James Hearne, manager): Flatow and Dunn's Metropolitan Stars 19-24. Good houses. Flatow and Dunn, Cleo, William C. Davies, Edward and Bessie Hart, Hettie Starr, and George Poole found favor. Gus Hill's New York Stars 26-31.—Star Theatre (Buck and Keller, managers): Clark Brothers Royal Burlesquers 19-21 is one of the best co.'s ever in this house. Bigley and Weston, Dot Davenport, Mignani Family, Bernard Sisters, Tenly and Simonds, Howard and Emerson, and the Cosmopolitan Trio, who have one of the best acts on the road.

LOS ANGELES, CAL.—Orpheum (Thomas J. Myers, manager): The usual large business ruled

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week 12-18. Harry Atkinson scored. Joe Flynn's comedy and songs went with a rush. Emma Carus' rich baritone was heard to advantage in popular selections. Lillie Western's musical act was most entertaining, and the Four Wilsons were excellent in coon songs. Harry Lacy in Bob Racket's Pajamas continued to entertain and Herbert's dogs repeated their wonderful performance. Coming 19: Camilla Urso, Arnesen and Baker, Sellery and Bartlett.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, lessee; W. R. McCallum, manager): Business excellent week 19-24. The fun makers included Moreland, Thompson and Roberts, Welby, Pearl, Keyes and Willis, Kimball and Donovan, Cawthorne and Forrester, Madame Flower, the Juggling Johnsons, and the biograph. Mr. and Mrs. Dustan and co., G. H. Fielding, Juno Salmo, Powers and Hyde, Adelina Roattino, Marguerite Ferguson, and the biograph 26-31.

SARATOGA SPRINGS, N. Y.—Palm Garden (Cameron and Collins, managers): This popular house closed. At present it is not known whether it will open again or not until next Summer, but the chances are that it will remain closed.==Item: Alexander Cameron left here 9 to join Sweatman and Martincase co., presenting Faust. They are now organizing in New York and will start 26. Mr. Cameron is an excellent tenor singer and will play Valentine.

LOUISVILLE, KY.—The Big Sensation Double Show played a week's engagement at the New Buckingham commencing 18. The performance opened with A Joke in High Life and concluded with the burlesque Who Owns the Philippines? In the olio appeared Mlle. Troja, Bryce and Inman, Baker and Lynn, Lina and Vina and Grundy, Murray and Grundy. The entertainment given was a really excellent one, particularly in a lyric way.

LAWRENCE, MASS.—NEW THEATRE (C. H. Prouty, manager): Miss New York, Jr., 15-17. Gave good performances to large houses. Lawrence Crane and the Judges were the features. Professor Carpenter, hypnotist, 19-21 to light attendance. Bohemian Burlesquers 22-24. Fay Foster co. 26-28. Lasche and Morton's Comedy co 29-31. Gus Hill's New York Stars Jan. 2-4. High Rollers 5-7.

SPRINGFIELD, MASS.—New Gilmore (P. F. Shea and Co., managers): The bill week 19 was headed by Amelia Glover in her prismatic dance, and Grant and Norton in their always entertaining sketch. The others were: Bella Hathaway's monkeys, Zeno, Karl and Zeno, Fred Niblo in a funny monologue, the Randalles, Rosario, who is at home on the wire, and Hanson and Drew.

TORONTO, CAN.—New Bijou (M. S Robinson, manager): A varied programme was given week 19-24 and is proving satisfactory. The bill comprises Harry Clarke and Mattie Temple, Leonard and Fulton, May Peterkin, the McAvoys, Lew Bloom and Jane Cooper, John S. Kurkamp, and Ralph Stuart and Florence Stone in Jack's Romance.==The Empire (Burrows Raymond, manager): House closed.

YONKERS, N. Y.—Brennan's Theatre (John E. Brennan, proprietor and manager): This theatre was opened 12 with a fine bill, but owing to the lack of means for quick exit in case of fire was closed by order of the fire commissioners. Alterations are being attended to and a new start will be made within a few weeks. Mr. Brennan has the best wishes of the community.

LOWELL, MASS.—Casino Theatre (F. W. Mills, manager): The Old Savoy Theatre, rechristened as above, was opened 19 with vaudeville. Lillian Green and Mr. William Friend, Ida Marie Royen, Clements, Marshall and Sunshine, Spencer Brothers, and Mudge and Morton were in the bill. Good houses.

ERIE, PA.—Lyceum (Harry E. Knowlton, manager): The attractions for week 26 are Sadi Alfarabi, Mortimer and Darrell, Winstanley and Sullivan, the Grahams, Le Roy and Morris, Hughes and Anderson, the Howes, Harry Gilbert Castle, Kennedy and James, and Anna Lormborg.

INDIANAPOLIS, IND. Empire: Harry Morris' Little Lambs received good patronage 19-21. The performance is a good one both in the olio and burlesques. The costumes are attractive and the burlesques are mounted exceptionally well.

MONTREAL, CAN.—Zero is running at the Theatre Royal to good business. Besides the burlesques there are a number of clever vaudeville acts, chief among which are Cora Rout, Gladys St. John, and Nellie Lynton.

PATERSON, N. J.—Bijou (Ben Leavitt, manager): A series of good audiences saw Misco's City Club Burlesquers 19-24. The co seemed to please. Scenery and costumes were a feature. Metropolitan Burlesque 26-31.

SCRANTON, PA.—Gaiety (T. D. Van Osten, manager): Roeber and Crane Brothers' Athletic and Vaudeville co 19-24 did fair business. They have a fair co. and give a clever entertainment. Bruns and Nina 26-28.

RICHMOND, VA.—Sanger Hall (John F. Greenwood, manager): Business is only fair week 12. The bill includes Lew Baker, Effie Fay, Wiley and Hamilton, and Doris Wilson.

VAUDEVILLE PERFORMERS' DATES.

Alburtus and Bartram—Wintergarden, Berlin, Germany. 30-Feb 1, 1899.
Ali Brothers—Shea's, Buffalo, 26-31.
Angels Sisters. Proctor's, N. Y., 26-31.
Avolos, The—Keith's, Manchester, N. H., 26-31.
Arnim and Wagner—Pastor's, N. Y., 26-31.
Adams, Geo. H.—Alhambra, Milwaukee, 26-31.
Bruns and Nina—Reading, Pa., 26-28.
Bennett and Rich—Erie, Pa., 26-31, Proctor's, N. Y., Jan 2-7.
Bryant and Saville—Pastor's, N. Y., 26-31.
Colby and Way—Birmingham 26-Jan 7, Manchester 9-21, Plymouth 23-28, Bristol 30-Feb 4, Bradford 6-11, Sunderland 13-18, London 20-March 18.
Cawthorne and Forrester—Keith's, Prov., R. I., 26-31.
Courtney, Maud—Shea's Buffalo, 26-31.
Canfield and Carleton—Palace, N. Y., 26-31.
Coote and Kingsley—Richmond, Va., 26, 27, Petersburg 28, Norfolk 29, 30.
Cashman, Hy. C.—Richmond, Va., 26-31, Keith's, N. Y., Jan 2-7.
Clifford and Dixon—Brooklyn Music Hall 26-31.
Costa, Mme. Stella—Keith's, Manchester, N. H., 26-31.
Comer, Imogene—Bijou, Wash'n, 26-31.
Dandy, Jess—Shea's Buffalo, 25-31.
Deliere, Blanche—K and B's—indefinite.
Darrow, Mr. and Mrs. S.—Haymarket, Chicago, 26-31.
Diamond, Geo. H.—Erie, Pa., 26-31.
Dustan, Mr. and Mrs.—Cook O. H., Rochester, 26-31.
Day, Geo. W.—Keith's, Manchester, N. H., 26-31.
Dixon, Bowers and Dixon—Pastor's, N. Y., 26-31.
Davis, Geo. C.—Pastor's, N. Y., 26-31.
Eldridges, The—Brooklyn Music Hall, 26-31.
Edwards, Frederick—Bijou, Wash'n, 26-31.
Fox, Will H.—Europe—indefinite.
Frencelli and Lewis—Chicago O. H., 26-31, Olympic, Chicago, Jan 2-7.
Fielding, Geo. H.—Cook O. H., Rochester, 26-31.
Favor and Sinclair—Keith's, Manchester, N. H., 26-31.
Ferguson, Marguerite—Cook O. H., Rochester, 26-31.
Frobel and Ruge—Brooklyn Music Hall 26-31.
Frye and Fields—Bijou, Wash'n, 26-31.
Flake and McDonough—Pastor's, N. Y., 26-31.
Granat, L. M.—Chicago Nov. 27—indefinite.
Goolmans, The—Proctor's, N. Y., 26-31.
Gassman, Josephine—Fountain Sq., Cin., O., Jan. 1-8, Dearborn, Chicago, 8-14.
Green and Friend—Richmond, Va., 26-31.
Gallagher and Hild—Brooklyn Music Hall 26-31.
Gladney and Howe—Brooklyn Music Hall 26-31.
Gallagher and Barrett—Proctor's, N. Y., 26-31.
George Brothers—Proctor's, N. Y., 26-31.
Gardner and Gilmore—Pastor's, N. Y., 26-31.
Howe and Edwards—England—indefinite.
Harrigan—Dearborn, Chicago, 25-31, Masonic Temple, Chicago, Jan. 8-13.
Hayes and Lytton—Palace, N. Y., 26-31.
Hawkeyes, Five—Wonderland, Ft. Wayne, Jan. 1-6.
Howley and Leslie—Keith's, Manchester, N. H., 26-31.
Harbicks, The—Bijou, Wash'n, 26-31.
Holdsworths, The—Pastor's, N. Y., 26-31.
Johnstons, Musical—New Grand, Boston, 26-31, National, Phila., Jan. 2-7.
Jerome and Alexis—Palace, N. Y., 26-31.
Kelly and Ashby—K. and B.'s, N. Y., Oct. 31—indefinite.
Krause and Rosa—Lyceum, Memphis, Tenn., 25-31, G. O. H., Nashville, Jan. 2-7.
Keno and Welsh—Bijou, Wash'n, 26-31.
Latell, Ed—Keith's, Prov., Jan. 2-7, Keith's, Boston, 9-14.
Lang, E. R.—Metropolitan, St. Paul, Minn., 26-31, Metropolitan, Minneapolis, Jan. 2-7.
Lafayette—Proctor's, N. Y., 26-31.
Lubin, Al.—Brooklyn Music Hall 26-31.
Levy, Jules—Keith's, Manchester, N. H., 26-31.
Morton and Revelle—Shea's, Buffalo, 26-31.
Merrill and Nolan—Lynn, Mass., 26-31, Providence, R. I., Jan. 27.
Moreland, Beatrice—Haymarket, Chicago, 26-31, Chicago O. H., Jan. 2-9.
MONROE AND MACK—K. and B.'s, N. Y., Nov. 7—indefinite.
Mariana Brothers—K. and B.'s—indefinite.
Mora, Helene—Palace, N. Y., 26-31.
McIntyre and Heath—Palace, N. Y., 26-31.
Montgomery and Stone—Palace, N. Y., 26-31.
Moore, Florence—Keith's, Manchester, N. H., 26-31.
Norman, Mary—Columbia, St. Louis, 25-31.
Nobles, Milton and Dolly—Keith's, N. Y., 26-31, Keith's, Phila., Jan. 2-7.
Niblo, Fred—Park, Worcester, Mass., 26-31.
Paulinetti and Piquo—Folies Bergere, Paris, November and December.
Powers and Theobald—Trocadero, Omaha, 26-31, Olympic, Chicago, Jan. 2-7, Alhambra, Milwaukee, 15-21.
Powers and Hyde—Cook O. H., Rochester, 26-31.
Parent-Brodall Troupe—Proctor's, N. Y., 26-31.
Review Four—Brooklyn Music Hall, 26-31.
Raymond, Lizzie B.—Palace, N. Y., 26-31.
Rice and Cohen—Proctor's, N. Y., 26-31.
Roattino, Adelina—Cook O. H., Rochester, 26-31.
Robbins, A. D.—Proctor's, N. Y., 26-31.
Riley and Hughes—Orpheum, San Francisco, 19-Jan. 6.
Royce, Ray L.—Proctor's, N. Y., Jan. 2-7, Palace, N. Y., 16-22.
Reno and Richards—Proctor's, N. Y., 25-31.
Sylvester, Nellie—Brooklyn Music Hall 26-31.
Sabel, Josephine—Star, Brooklyn, N. Y., 26-31.
Sweet, Charles R.—Pastor's, N. Y., 26-31.
Savoys, The—Pastor's, N. Y., 26-31.
Salmo, Juno—Cook O. H., Rochester, 26-31.
Taylor, Bessie—Pastor's, N. Y., 26-31.
Vilona Sisters—Keith's, Manchester, N. H., 26-31.
Wood, Edna—Rio de Janeiro, April 6—indefinite.
Willett and Thorne Co.—Pastor's, N. Y., 26-31.
Windom, W. H.—Palace, N. Y., 26-31.
Whitbeck, Jane—Proctor's, N. Y., 26-31.
Walberti—Proctor's, N. Y., 26-31.
Watson and Hutchins—Bijou, Wash'n, 26-31.
Williams, Gus—Pastor's, N. Y., 26-31.
Willand, Charles—Pastor's, N. Y., 26-31.
Young and Sells—Proctor's, N. Y., 26-31.

MATTERS OF FACT.

Verner Clarges is at liberty to accept engagements until the beginning of Joseph Jefferson's next tour in April.

Lafayette W. Seavey employs a large corps of artists, and has every facility at his studio for turning out scenery in the best style and at short notice. The production of The Merchant of Venice at Daly's Theatre came from his studio.

Rose Beckett, the maitresse de danse, is now located at 46 West Sixty-fourth Street. Miss Beckett is the originator of many novel dances, and has drilled the chorus of some of the most prominent operatic and ballet productions.

Helen Guest filled a very pleasing week's engagement with the Novelty Theatre Stock at Brooklyn, recently, in A Victim of Circumstances. Her portrayal of a French maid was much commended.

Hose Company No. 2, of Kittanning, Pa., a popular organization of that town, want a first-class attraction for a benefit to be tendered on Washington's Birthday, Feb. 22. J. B. Kennerdell has charge of the entertainment.

Hortense Eugenia Van Zile will be at liberty after Jan. 2, owing to closing of Russ Whytal's season on that date.

First money or a guarantee will begiven to a first-class attraction to play the Paddock Opera House, Beatrice, Neb., Jan. 18.

Brigham Royce, who lately joined the Lyceum forces, has a wide reputation as one of the young leading men of the profession. Apart from his connection with combinations playing from Maine to California, he has been leading man in several prominent stock companies, and has to his credit nearly two hundred distinct characterizations.

Adelaide Cushman, who has closed her successful engagement as Mary Borden in The Village Postmaster, has received several offers from prominent managers.

Nellie Maskell is winning praise for her work in The Heart of the Klondike. Her Mandy Wilson led the Detroit *Free Press* to say: "Nellie Maskell's impersonation deserves to have the star place on the bills. It is life-like, unforced, humorous and thoroughly human."

Clinton, a good one-night stand in Massachusetts, with a population of 25,000, has a new theatre, which is managed by P. F. Cannon. First-class attractions only have been given time here. Their business has been most encouraging. Mr. Cannon will continue to book only good attractions, and has time open for this and next season.

For Her Sake, the play in which Edwin Gordon Lawrence is starring, made a most favorable impression at Toledo, O., where it was presented recently. The press were outspoken in their praises of the play and company.

Stetson's Big Uncle Tom's Cabin company is pronounced by Manager N. S. Barlew, of the Barlew Opera House, as the best Uncle Tom company that has ever played Charleston, W. Va.

Georgia Welles has scored in the ingenue roles with the Frawley company this season. Besides being very pretty, she endows her characterizations with a charm that is irresistible.

The stock season at the Albany Theatre, Albany, N. Y., having come to an end, Manager C. H. Smith will now book combinations at popular prices.

An advance agent, who is experienced in booking concert companies, is wanted to take charge of the Nellie Mowry company, which may be addressed at 424 Seventh Street, So. Minneapolis, Minn.

John C. Rice and Sally Cohen have been one of the vaudeville hits of the year. Apart from their sketches, Our Honeymoon and The Kleptomaniacs, which are very bright and quite original, their success is primarily due to their own ability and clever work. They treat their audiences with a laugh from the beginning to the final of their act. They are at Proctor's Twenty-third Street Theatre this week.

ADDITIONAL ROSTER.

AFTER THE WAR.—Travers-Vale, director; Theodore Michael, treasurer; Theodore Stark, stage-manager. Travers-Vale, Theodore Michael, George Decker, Cecil Owen, Theodore Stark, Charles Brewer, Charles Tremaine, Dave Rivers, Mrs. Travers-Vale, Ina Cloughan, May Capwell, Violet Travers-Vale.

THE JOLLY LOT COMEDY CO.—Charles E. Rose, manager; C. W. Roberts, advance representative. Nick Iler, Ned Burke, Eddie McDonald, Jack Bentham, Charles T. Byrne, Ed Davenport, P. J. Griffith, Jess Dowler, Garfield Irvin, Blanche Frayne, Lena Davenport, Minnie McCahan, Jessie Howard.

AUBREY'S DRAMATIC CO.—Harry E. Mittenthal, manager; Aubrey Mittenthal, business-manager; Victor Morley, stage-manager; Frank G. Baker, musical director. Lillian Bayer, Lillian Buckingham, Idah Anderson, Florence S. Hastings, Victor Morley, J. H. Hamilton, Joseph Eggenton, Anthony Andre, George L. Stout, Jackson Kariyle.

PERUCHI-BELDENI CO.—Chelso D. Peruchi, manager; James J. Bates, business-manager; Harry Dickerson, advance agent. Chelso D. Peruchi, Ella Beldeni, Anna L. Bates, Three Carlton Sisters, Elsie Graham, Jessie Le Seur, Elizabeth Langdon, James G. Morton, Thomas Jackson, Tom Lewis, Joe Mallison, Harry Langdon, George Castleberry, J. W. Turnbull, Emile Subers, Frank Laramie, Master Don Selso.

THE GLAD HAND.—Weber and Fields, proprietors; Jake Fox, manager; Charles F. Cromwell, business-manager; Ralph Post, stage-manager; Edward Bueckner, musical director; Ben Abrams, property man. Ralph Post, William Halliday, Mark Wooley, Joe Fields, Al Curtis, Tom H. Ward, Andrea Reid, Margie Ford, Susie Leyton, Marie Dunham, Nelle La Vard, Lillian La Vard, Ada Butner, Essie Clinton, Elsie Mendoza, Harriet Clark, Louisa Duniap, Maude Rose, Mamie Courtney, Lillie Dunham, May Kellerd, Mabel Thorndyke, Birdie Brown.

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Long season. Write full particulars quick.

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Dallas, Tex., Dec. 26—week; Birmingham, Ala., Jan. 2—week.

MISS ETHEL WINTHROP, formerly leads, Sol Smith Russell, AT LIBERTY, having closed special New York engagement with Miss Julia Arthur, as Cynisca in Pygmalion and Galatea.

Miss Ethel Winthrop was the only member of the cast who seemed to have caught the real spirit of Mr. Gilbert's comedy. She spoke the lines of Cynisca with grace and distinction; her diction was delightful, and she played the scene where she discovered Pygmalion's perfidy with a great deal of power.—*New York Evening Sun.*

The other players call for no special comment, except in the case of Miss Ethel Winthrop, who plays Pygmalion's wife with most engaging spirit.—*New York Mail and Express.*

The cast revealed, however, two consistent and effective performers. Miss Ethel Winthrop, as Cynisca, gave a logical and individualized impersonation. Her passion was convincing, and she persuaded you that the jealousy she simulated was really choking out of existence, like a rank, noxious weed, all the better impulses of her heart. Her work was the sort that earns instant recognition, and her reward was prompt and generous.—*New York Daily News.*

Address MISS FERNANDEZ, or The Audubon, 39th Street and Broadway.

OBITUARY.

Louis Angelo, late business manager for the Rackett Brothers, died on Dec. 3 at the home of his mother, in St. Louis, Mo. He was the husband of Marie Angelo, who survives him.

Jeremiah C. Kittredge, author, playwright and founder of the Tewksbury Public Library, died on Dec. 19, in Brookline, Mass., of heart disease, aged fifty-one years.

Sebastian B. Mills, composer and pianist, died on Dec. 21, in Wiesbaden, Germany, of paralysis. Born in London in 1828, he became known as an infant musical prodigy. He was educated at Leipsic, and came to America in 1859, attaining national fame in concerts. He went to Germany last Spring, and leaves a widow and four sons.

Died.

ANGELO.—Louis Angelo, in St. Louis, Mo., on Dec. 3.

KITTREDGE.—Jeremiah C. Kittredge, at Brookline, Mass., on Dec. 19, of heart disease, aged 51 years.

MILLS.—Sebastian B. Mills, in Wiesbaden, Germany, on Dec. 21, of paralysis.

Born.

EDLER.—A son to Mr. and Mrs. Charles H. Edler (Myrtle Selwyn), at Portland, Ore., on Nov. 15.

Married.

GRANVILLE HARVEY.—Taylor Granville and Edythe Harvey, on April 7.

HARRINGTON—ADAMS.—S. B. Harrington and Genevieve Adams, at Burlington, Iowa., Dec. 15.

ORENGIANA—CALLIAS.—Baron Alexandryd Orengiana and Mrs. Demetrius Callias, in Paris, France, Dec. 8.

PATRICK—PRINDLE.—Bert Patrick and May Prindle, at Ashland, Pa., Dec. 21.

RUBLE—SLEMMONS. C. S. Ruble and Miss Freddie Slemmons, at Victoria, Texas, Dec. 15.

LETTER LIST.

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THE FOREIGN STAGE.

THE THEATRE IN PARIS.

The New Opera Comique—Two Successful Plays—Other News.

(Special Correspondence of The Mirror.)

PARIS, Dec. 10.

The chief event of a busy theatrical week has been the opening of the long delayed and much talked of Opéra Comique. It was Wednesday evening that M. Albert Carré's forces were installed in their new and permanent house. The house was filled with what was probably the most distinguished gathering seen in this city for many a day. Official, literary, artistic and social Paris was represented so fully as to pack the house. Truth to tell, the theatre is wofully small, having less than half the seating capacity that most assuredly is warranted by the prominence of the institution. But I digress, as the novellist of the *Fireside Companion* would say. I was about to tell you a few of the "notables" that were there. There were President Faure, the Grand Duke Vladimir, of Russia; the Comtesse de Legur, Madame Gounod, Madame Massenet, Madame Delibes, Victorien Sardou, Paul Deschanel, and Waldeck Rousseau, Madeleine Lemaire, Benjamin Constant, Henri Lavedan, Henri Rochefort, Jules Claretie, Pierre Decourcelle, Francisque Sarcey, Henri Fougier, Gustave Roger, Georges Feydeau, Mounet Sully, Jean Coquelin, Madame Wonns Baretta, and Mlle. Dudlay, not to mention the entire cabinet, most of the diplomatic corps, and numberless other prominent personages. The scene before the performance and during the intermissions was an animated one. The foyer, where the band of the Republican Guard played, was crowded, and there was a constant buzz of comments upon the new playhouse. I regret to say, however, that those comments were not all favorable. Much dissatisfaction was expressed at the smallness of the auditorium. Its seating capacity is only eight hundred, whereas were there room for two thousand the size of the theatre would not be excessive. The policy of rebuilding the theatre on its former site was a very short sighted one. Several excellent locations were available after the burning of the old Opera House in 1887, but false ideas of economy prevailed, and none of them was purchased. The result is that not alone is the present theatre cramped and uncomfortable, but the profits of the management will be lessened materially.

The theatre cost $1,000,000. It was designed by Louis Bemier, and its construction has occupied five years. Delay after delay has ensued until Parisians had to pinch themselves to find out whether or not they were dreaming when they found the theatre really was open.

The exterior of the building has little attempts at decoration, a decided contrast to the interior, which in all parts is so full of color as to approach gaudiness. One enters first into an *avant foyer*, passing then to the main foyer, which has salons on either side. This foyer opens into the auditorium, decorated in white and gold, with a ceiling, the most artistic work in the building, painted by Benjamin Constant. The house is equipped very fully with electric lights, being in this respect an improvement over most of our other theatres. Altogether, the new Opéra Comique cannot be considered a worthy addition to the playhouses of Paris, and I should not be surprised if, in the not very dim future, another house for light opera would become a necessity.

The performance on the opening evening was a formal and not very enlivening affair. A programme made up mostly of orchestral selections from the works of some of the most celebrated composers was applauded but little, though each of the compositions was rendered admirably. During the evening M. Fugere, the baritone, was decorated by the President with the cross of the Legion of Honor.

The first actual performance in this new opera house occurred Thursday night. Carmen was sung, with Georgette Le Blanc as the title character, and M. Boyle as Don José. The setting for the last act will show an entirely new departure. A dress rehearsal of the opera was given on Monday evening, and received enthusiastic praise from the favored ones who were invited to be present.

Albert Carré, the director of the opera, is a justly popular man. He is energetic, a tireless worker, sincere and zealous in his efforts to give his patrons the best in light opera. Every one wishes him the utmost success. Candidly, however, I do not see how the profits can be great, for the small size of the theatre and the heavy expenses preclude such a possibility. I understand that the prices are to be raised, and think that there will be little objection on the part of the public to the advance.

While on the subject of opera, I may tell you that if current rumors should prove trne, New York will not have the opportunity to hear its favorite tenor, Jean De Reszke, after this season. The rumors are to the effect that M. De Reszke is to manage an opera house of his own, to be built for him on the Place Vendome. It is further stated that he even has had ambition to become an impresario, and that while others are interested he himself is to be the main financial sponsor of the enterprise. A school of dramatic and operatic art is to be maintained in conjunction with the opera house. M. De Reszke is about to sail for New York, and has made no statement regarding the rumor.

One of our periodical epidemics of premieres is upon us again, every night this week witnessing the first performance at some playhouse.

Let me begin by telling you of one of the most delightful productions that it ever has been my pleasure to witness — Catulle Mendes' drama in verse, La Reine Fiamette. Every one that has read this author's works, either in prose or verse, realizes their wonderful poetical charm. With the grace of a great painter M. Mendes' pen works pictures of exquisite beauty. In diction I can think of no French writer who excels him. He is not a "realist;" he is a disciple of the beautiful, the ideal. In La Reine Fiamette, produced at the Odéon Dec. 6, we find M. Mendes at his best. An old tale by Boccaccio, the basis of the play, is made into a fascinating dramatic story, constructed most skillfully and told in verse of such charm that the sensation on listening to it is like that of hearing the sweetest music. Here is the tale, briefly:

Back in the sixteenth century there reigned over a mythical Italian kingdom called Bologna the girl-queen Orlanda. She was only twenty, possessed of beauty beyond compare, and a creature of passion. Her life was given up to the pursuit of pleasure, and through her capriciousness and love affairs had gained the sobriquet of Fiamette, the "little flame." While the girl-queen was drinking to the dregs the cup of joy her life was being conspired against by the powerful Cardinal Sforza, who wished to bring the kingdom under the rule of the Pope. Upon Fiamette's death the throne would be occupied by her worthless consort, Giorgio, who is a party to the plot, and a tool in Sforza's hands. The Cardinal selects Danillo, a young gypsy, to be the assassin. Though he is an ardent Papist and the Cardinal's willing slave, Danillo's manhood rebels at the thought of killing a woman, but the Cardinal overcomes his scruples by telling him the false story that his (Danillo's) brother had been killed by order of the Queen for refusing her advances of affection. This steels Danillo's heart, and he consents. Before committing the murder he visits a convent, his trysting place with a beautiful woman whom he loves ardently, and whom he knows as Helena. In reality she is none other than Fiamette, who has chosen to visit the convent incognito, entertaining the nuns by reading them love sonnets. Danillo, of course, is unaware that she is the woman he is to kill, but Fiamette has learned of the plot, and that he is to execute it. As Danillo sleeps she is tempted to kill him, but in his slumbers he mutters her name, and she realizes that he loves her as she does him.

The scene changes to a *fete* at the Queen's country place. Danillo comes to perform the fatal deed. As he is about to strike the Queen she turns and he recognizes her as his Helena. His arm falls. A crowd gathers, and, by order of the Cardinal, Danillo is arrested. To save him from conviction for regicide, the Queen abdicates, her husband succeeding her. She is then arrested as a heretic and condemned to death. The spectacle of the once gay young Queen pleading piteously for her life is a sad one. Danillo, who is now a monk, visits her, and learns that she was not the author of his brother's death. At this moment the Cardinal enters, and Danillo stabs him fatally. With his dying breath the Cardinal orders Danillo's death, and the two lovers go to the headsman's block, happy in their love, and the thought of eternal union.

The play won the complete approval of all present, and proves M. Mendes as good a dramatist as he is a poet. The staging was in keeping with the quality of the drama. Madame Segon-Weber as Danillo, and Mlle. Yahne as Fiamette carried the burden of the play, and were very successful in their interpretations. The incidental music by Paul Vidal was most tuneful. In these times of slangy vaudevilles one appreciates all the more a work of such merit as La Reine Fiamette.

Now for a jump from Italian skies to Northern snows; from the sensuous atmosphere of M. Mendes' play to the stirring incidents of Armond Silvestre and Eugene Morand's Kosaks! at the Théâtre de la Republique. The period of this play is the same as that of the other—the sixteenth century. The scene is in the Ukraine district, adjoining the frontier of Poland. There is constant war between the Poles and the Cossack tribes inhabiting the Ukraine. The leader of the Cossacks is Tarass Boulba, powerful, iron-willed and almost a savage. Without education himself, he has sent his two sons to a college at Kiev. A splendid example of the old chief's wild nature occurs in the first act, when the two sons, Andry and Yegor, return from Kiev. Tarass Boulba, fearing that education may have deprived his sons of their bravery, charges them with this before the soldiery, and even strikes Yegor with a stick. In an instant the son's sword is unsheathed, and he stabs his father.

"Ah!" cries the old chief, embracing him, "thou art a true Cossack."

While in Kiev, Andry, the younger son, has fallen in love with a beautiful Pole, called Myriane. She is captured by the Cossacks, and her death ordered by Tarass Boulba. Andry persuades his father that it would be cowardly to kill her, and she is released, the old chief not suspecting the reason of his son's interest in the matter.

The next act finds the Cossacks besieging a Polish town. We see the camp before the walls. It is night, and the following morning the town is to be taken. Andry is the sentinel or guard: the soldiers sleep. A woman glides toward the sentinel. It is the maid of Myriane, who comes to tell Andry that her mistress is in the town and wishes him to come to her. The young soldier hesitates. His love for Myriane is great, but to leave his post means treason and disgrace for him, and possibly defeat for the army. Love conquers, of course. In the next act we find him in Myriane's apartment, whither he has been followed by Rousslane, a soldier-poet, devoted to the young chief whom he had known from childhood. Rousslane urges Andry to rejoin his comrades, and the young man wishes to do so, but Myriane will not let him go. Suddenly cries of victory are heard from the Poles. Taking advantage of Andry's absence they have made a sortie, and defeated the Cossacks. From a window Andry sees the Poles return triumphant, with his brother among the prisoners. Rousslane makes to join them, crying that he, too, is a true Cossack. Meanwhile Andry, whose weakness had caused the defeat, remains with his mistress. The next act carries us forward three years. The Poles have subdued the Cossacks of the Ukraine. Tarass, in disguise, has seen his son Yegor tortured to death at Warsaw, and honored him for his bravery. Of his other son, Andry, he knows naught: he was not taken prisoner, nor was his body found among the dead. Still the father thinks him killed in battle; the thought that the defeat was due to his son's folly is far from his thought. But there are rumors of treachery, and Tarass has vowed to kill the traitor with his own hand. Rousslane, whose eyes have been cut out by the Poles, is sent home by them with another soldier, Rosen, to guide him. The chief's suspicions fall on Rosen. He accuses him of treason. A Jewish peddler whom we noticed in the shadow of a wall when Andry was tempted to leave his post has told the chief the story of the woman who glided through the camp and spoke to a soldier, who accompanied her whence she came. Was Rosen the soldier? He denies it. Tarass disbelieves him, and would kill him. Rousslane intervenes; he swears that Rosen is not the guilty one. Tarass turns on him. "Who is the traitor, then?" he asks. Rousslane, true to Andry, and wishing to save the father grief, refuses to tell. "Your silence will cost you your life," says the chief, ordering his death. A monk is brought. Just as Rousslane begins his confession the monk is drawn away forcibly, and Tarass take his place. Disguising his voice he questions Rousslane, and learns the story, but Rousslane does not reveal Andry's identity. "His name?" says the supposed priest, hoarsely. "Andry!" answers the soldier. The chief grasps him fiercely. "You lie; it is not my son," he cries. Rousslane, now recognizing his voice, answers terrified: "Yes, I lied; it was not he."

The allied forces of the Cossacks and the Russians attack and capture Wilva, where Andry and Myriane are living. The pair fly, but are pursued and caught. The woman is condemned to the horrible death of being tied to the tail of a horse, which is set on fire. Andry is brought before the court of the tribe. He pleads for death, detailing piteously his remorse. Rousslane begs for mercy for his friend. Suddenly the cries of the tortured Myriane are heard without. Andry turns on his father, cursing him for his cruelty, and the old chief, true to his oath, shoots him.

The play is a dramatization of "Tarass Boulba," a novel by Nicolas Gogoe. The authors have done their work well. The drama teems with excitement, and is wonderfully picturesque. Each act has a strong climax, and the action throughout is very animated. The character of Tarass Boulba offers splendid opportunities to a good actor, but M. Krauss was not satisfactory. He is an actor of great force, but is inclined to overact and rant, and this was what spoiled the performance. M. Raymond was effective as Rousslane, and M. Requier acceptable as Andry. Emma Villars made an attractive Myriane. Kosaks adds another to the list of the season's successes.

Ermete Novelli, the Italian actor, who made such a decided success here last Spring, has returned for a month's engagement at the Renaissance. He is appearing in his extensive repertoire, and winning now triumphs by his marvelous acting. A play new to us was Le Pain d'Autrui, a Russian drama by Tourgueneff.

The cable will have told you ere this is published of the election of Henri Lavedan to the Academy, to the chair left vacant by the death of Henri Meilhac. The honor is a well-deserved one, the brilliant author of Viveurs, Le Nouveau Jeu, Catherine and many other dramatic and literary productions meriting a place among the Immortals.

A Merry Christmas and a Happy New Year to THE MIRROR and its countless readers.

T. S. R.

THE DRAMA IN ITALY.

The Great Success of Mascagni's New Opera, Iris—Its Story and Music—Notes.

(Special Correspondence of The Mirror.)

ROME, Dec. 10.

Mascagni's new opera, Iris, has been the artistic sensation in Italy since last I wrote to you. All the greatest composers, artists and critics in Italy came to Rome for the sole purpose of being present at the first performance. Many well-known critics came also from Germany, Belgium, France, and England. Expectation was raised to the highest pitch—and, high as it was, it was not disappointed—the greatest enthusiasm reigned at times in the house, and could not be suppressed, but burst out, even before a number was ended. Men rose to their feet, jumped on their seats, waving their arms frantically in the air, while the ladies in the boxes waved their handkerchiefs—and all shouted: "Bis! Bis! Viva Mascagni!" with such force that the vivas were heard in the streets and caught up by the crowds outside. It was a delirium, and was repeated with renewed vigor over and over again, as long as a note of the music could be heard.

So much for the public's appreciation of the opera, which decidedly is the very best Mascagni has yet written, with no exception. Musicians—and we know how they often criticise a favored rival's works—enter into technicalties of their own, to prove how much better they could have written, but the great public judges only by its sensations, and, thus judging, has already made the chief numbers celebrated by whistling, humming and singing them everywhere.

In S. P. Q. R.'s humble opinion, the only part of the opera which may be discussed unfavorably is the scene in which it is placed—that is, in Japan. The plot would have been more effective if the characters had lived in any other land.

Iris is a mixture of mystic poetry, coarse passions and dramatic sentiment. The first act opens with a lovely Japanese landscape, showing Iris' cottage on one side. It is just before daybreak, and the cottage is still closed.

The symphony—one of the most beautiful pages of music ever inspired in man—begins by describing darkness, with its gradual changes into day—the rising of the sun; the opening of the flowers, which really do open to the music in sight of the audience; the singing of birds, and, finally, the voices of men and women going to their daily work. And then Iris comes out of her cottage, and tells her dream to the sun. She dreamed that her doll had been stolen, but that the sun had brought it back to her. This dream prepares the public for Iris' own fate—and, whenever she appears during the opera, the music of the dream is repeated.

The symphony, which opens the opera, was the first number that raised the public's enthusiasm to frenzy, and it had to be repeated. If Mascagni had never written anything else but this one piece his fame would have been made. But to return to the libretto. While Iris is singing Prince Osaka, hidden behind a hedge, hears and sees her, and falls in love with her. Kyoto, his confidant, promises him that he shall have her. When these two villains disappear a swarm of pretty washer-women run in on their way to the stream and sing a bright little chorus, during which Iris leads her blind father from the cottage, and sits by his side in the sunshine.

A company of wandering players then appear, led by Osaka and Kyoto, disguised as players. Osaka, as one of the actors in the little drama, plays before the gaping villagers in front of Iris' cottage, and sings the second gem of this opera so full of gems. It is the loveliest of all serenades, and was most exquisitely sung by De Lucia, Mascagni's favorite tenor. This created fresh enthusiasm in the people, who seemed to have gone mad with their intense enjoyment. This is followed by a charming dance by three girls wearing masks—one representing Beauty, another Death, and another a Vampire. It is these three dancers, who, dancing round Iris, throw their veils around her, and two men gag her, and carry her off, her friends failing to notice her disappearance. But her old blind father calls to her in piteous tones, which are repeated by the orchestra so piteously that tears come into women's eyes and a choking into men's throats. Thus ends the first act.

When Mascagni answered his five calls before the curtain he looked deadly white, and seemed very much excited. Puccini was in a box, and applauded as lustily as the rest. Mascagni smiled to him, and made a sign with his hand to him.

In the second act we see Iris still unconscious, lying on a couch, and a woman is singing a real Japanese lullaby, accompanied by real Japanese instruments. By and bye Iris awakes, but she is alone, and, seeing herself surrounded by flowers, perfumes and every luxury, she thinks she is either dreaming or dead, and in Paradise—showing her delight in innocent glee. But Osaka comes in, and her glee ceases.

Here comes another marvel of melody, harmony and original orchestration—an orchestration which took Mascagni twenty-four months to write. Each different phrase of this duet is a theme in itself, and each was encored. But you should hear De Lucia and Darclée sing it, especially when Darclée (Iris) sings: "No one ever yet told me that Iris was beautiful—only my father—and he is blind and cannot see."

Osaka's description of a kiss is another marvel of musical speech. But when he tries to embrace her she shrinks from him, and he leaves her in disgust. Kyoto tries the powers of dress and jewelry on the girl, and, when he has her covered with silks, and bright gems, he shows her to the people, crowding round the house, and they all shout their admiration. In the crowd is Iris' father, who thinks that Iris is there of her own free will. He will listen to no explanation, but curses her—and she leaps from a window.

In the third and last act we see Iris lying, seemingly dead, at the back of the stage, surrounded by thieves, quarreling over her rich clothes and jewels. She awakes from her seeming death, only to pray to the sun not to abandon her in death—while above, Osaka, Kyoto, and the blind father sing ironically to her, each in his own way. But the sun does not abandon her. He casts his rays over her, and causes flowers to spring up about her until she lies buried under their fragrant numbers.

So much for the libretto of Iris. The last act is the most poetic of all, but is, perhaps, the least understood. It is very short. It has a pathetic introduction, describing the dying sighs of the poor girl, the victim of Osaka and of her father's unjust curse. At the end, as the sun once more shines down upon her, the theme of the first prelude to the opera is repeated and accompanies Iris' last sigh. The drama in itself is very powerful, but its action is fantastic, and injured, I think, by its Japanese dress. At times the music is also an imitation of Japanese music. Otherwise, however, when Mascagni is thoroughly Mascagni the music is a grand description of Osaka's passion and Iris' poetic innocence.

The scenery and costumes are marvelously beautiful and true to Japanese ideals. The smallest details of furniture, flowers, ornaments are perfect, being provided and set in place by Japanese artists in Rome. The Queen went four times to hear the opera, and on the first night she was accompanied by the Prince and Princess of Naples and the Duke of Aosta. The Queen sent for Mascagni, who went to the palace and had a long talk with her. She wanted to know all about the Japanese instruments, and asked him what would be his next opera. He replied: "Masks, taken from one of Goldom's comedies."

The Prince of Naples is an enthusiastic admirer of Mascagni, and sent for him the day before the opera was performed, in order to wish him success. Curiously enough, that very different Japanese opera, The Mikado, is now being given with great success in Florence. The Duke and Duchess of Connaught were in the royal box on the first night. The opera is translated into Italian—to suit the Italian public, who may thus think it to be Italian—and treat it kindly, accordingly.

Bernhardt is going to give D'Annunzio's Dead City during her next tour in Italy, which begins this month.

S. P. Q. R.

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Anniversary-Christmas Mirror Makes the Hit of the Holiday Season.

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The Largest and Handsomest Yet.

Brooklyn Eagle, Dec. 18.

The Christmas number of THE NEW YORK DRAMATIC MIRROR, which celebrates the twentieth anniversary of that paper, is larger and handsomer than any of its predecessors. It is a difficult thing to maintain an intelligent dramatic journal with high aims for even half as long as THE MIRROR has lived, and that journal is to be congratulated on its achievement. It has had and has troubles of its own, but it gives the most intelligent review of the stage, both here and abroad, which is published in America, and it deserves its success. The Christmas number has a handsome colored cover by F. R. Anderson and is profusely illustrated in half-tones with portraits of all THE MIRROR staff, from Harrison Grey Fiske, its editor, down to its correspondents in the smallest towns, and with portraits of many eminent actors. The long and detailed history of the paper includes practically the history of the New York stage for the last twenty years. The number also has historical sketches of the American Dramatists' Club, of Edwin Forrest Lodge of the Actors' Order of Friendship, of the Actors' Society of America, and of the career of Junius Brutus Booth in England, together with much other matter which is invaluable to any one who tries to follow the affairs of the stage intelligently, and with Christmas stories and poems.

Far and Away at the Head.

Boston Transcript, Dec. 19.

The Christmas number of THE NEW YORK DRAMATIC MIRROR has just been issued, and stands far and away at the head of all similar publications. To celebrate the twentieth anniversary of its founding, a large portion of the issue is devoted to articles on the progress of the American stage since the beginning of 1879, including a very valuable historical sketch of the paper itself. There are also interesting accounts of the Actors' Fund, the Actors' Order of Friendship, the Actors' Society of America and the Professional Woman's League; the personal sketches and verses are numerous, and the drawings and portraits are by no means the least interesting feature of the publication.

Most Impressive Ever Issued.

Chicago Inter-Ocean, Dec. 19.

The Christmas edition of THE DRAMATIC MIRROR is a remarkable publication, artistic in make-up, valuable and interesting in subject matter. It has handsome color work, is profusely illustrated with half-tones and is admirably printed. It comprises 126 pages, and is the most impressive and comprehensive publication ever issued in the interests of the theatrical profession.

Dignified and Artistic.

Chicago Chronicle, Dec. 18.

Every Winter for goodness knows how long the members of the theatrical profession and a host of others not connected with the theatre, except as buyers of seats, have welcomed the Christmas edition of THE NEW YORK DRAMATIC MIRROR, and it has become indispensable, I know, to me. THE MIRROR is a remarkable paper in many ways. Theatrical sheets as a rule are not properly reflective of the stage in its decent, its noble and its intellectual aspects. THE MIRROR is. Harrison Grey Fiske, the genius of its birth and healthy life to-day, may well congratulate himself, as all who love the stage must, upon the twentieth anniversary of THE MIRROR, and he has commemorated it by publishing the most dignified and artistic Christmas edition in the whole career of the paper. The splendid array of actors and managers who in one way or another have embalmed in the pages of this anniversary issue their warm affection and respect for THE MIRROR cannot fail to encourage Mr. Fiske to keep on fighting for the brethren in art with whom he is so closely allied by ties dearer than the subscription list and the advertising rate card. HEPBURN JOHNS.

All Must Delight in It.

Springfield Republican, Dec. 18.

THE NEW YORK DRAMATIC MIRROR'S Christmas special this year is also its twentieth anniversary number. It is a volume of 125 pages, finely illustrated and filled with matter that not only professional people, but "outsiders" must delight in. The Professional Woman's League, the Actors' Fund, the Actors' Order of Friendship, and the American Dramatists Club are handsomely exploited. An interesting history of THE MIRROR is given, which is practically the history of the American stage for the same time.

Congratulations Well Deserved.

Louisville Courier-Journal, Dec. 18.

The Christmas number of THE DRAMATIC MIRROR this year is also its twentieth anniversary number. It is a handsome publication, and, aside from other interesting features, it deserves a permanent place in the libraries of stage lovers, because of the article which professes only to be a history of THE MIRROR, but is in reality a well-condensed history of the American theatre for the past twenty years. The congratulations received by THE MIRROR from notables of the stage and study are many and are well deserved, for THE MIRROR stands always for decency, dignity and sincerity in its treatment of affairs of the theatre.

Worthy of Preservation.

Minneapolis Tribune, Dec. 18.

The Christmas edition of THE DRAMATIC MIRROR appears in its twentieth birthday dress, typical, in its attractiveness and opulence, of the prodigality of the century before which it stands. The twentieth anniversary of a publication which has extended its offices to every corner of the land and furnished benefit to every reader, is an epitome of a life well spent. Its pages, replete with interesting matter, lavishly illustrated, give evidence of an experience and influence that no younger scion in a growing family can hope to emulate short of a double decade. Pictorially and typographically the present Christmas edition is a valuable magazine, illustrating faithfully the life of the stage. It is not a number to be scanned hastily and cast aside in a hurry; it is worthy preservation as a chronicle of current events and contemporary dramatic history which is not likely to be duplicated in some time to come.

Leader of the Theatrical Press.

St. Paul Pioneer-Press, Dec. 18.

THE MIRROR, which actors and theatregoers recognize as the leader of the theatrical press, fairly outdoes itself in its Christmas number, for it also celebrates its twentieth birthday. It is full of good things, portraits of the stage folk we see and hear about, bright sketches and instructive articles about the stage and its people. Not the least interesting is the story of THE MIRROR itself. The Christmas MIRROR is just what its readers expect from that progressive, reliable publication.

Deserves Its Brilliant Success.

Worcester Spy, Dec. 18.

THE DRAMATIC MIRROR is out with a bulky and ornate Christmas number, with which it combines a celebration of its twentieth anniversary. The issue is a fine example of the Printers' and Illustrators' art. A large part of the book is taken up by recounting with justifiable pride the journal's own achievements, yet there are a number of clever sketches, tales and illustrations besides. Perhaps the most interesting part of all is the collection of autograph letters from theatrical celebrities from all parts of the world, congratulating THE MIRROR on its maturity. THE MIRROR is a clean, fearless and reliable dramatic sheet, and deserves all of its brilliant success.

Takes Precedence Over All.

Cincinnati Commercial-Tribune, Dec. 18.

The Christmas number of THE NEW YORK DRAMATIC MIRROR is one of the handsomest publications the holidays have called forth. Beautifully illustrated, replete with well chosen and most interesting reading matter, and further enhanced by an artistic and unique colored cover, it easily takes precedence of all Christmas issues of recent years. Among its features, one that attracts particular attention is the comprehensive group of correspondents, many of whom are among the best known and most popular writers of the day. Conspicuous in one of these excellent arrangements of portraits is the well-known phiz of Will H. McGown, of Urbana, O., a veteran of wide experience in the field of theatrical journalism, and one of the oldest contributors to THE MIRROR'S columns.

Magnificent and Complete.

Washington Times, Dec. 18.

A miniature sensation was caused in theatrical circles last week by the publication of the Christmas MIRROR, an edition which served not only to celebrate the Yuletide but to mark the twentieth birthday of Mr. Fiske's remarkable paper. Notwithstanding expectations that had been raised by matter printed in advance concerning the issue, most people were completely surprised by its magnificence and completeness. Never in the history of American magazines has a more costly and admirable example of literary and typographical excellence been placed on sale. The Christmas MIRROR is a crowning achievement in the great career of a great periodical.

The number contains 125 pages, each of which is sixteen and a half inches in length and eleven and a half in width. There is an illuminated cover in nine colors, the work of F. Richard Anderson, who is well known for his ability in this line. Within are over two hundred illustrations, all admirably done. The issue is printed on fine paper, and is perhaps the most faultless specimen of the fine art of printing yet seen in this city.

The edition's first sheets are occupied by two characteristic drawings from the pens of H. L. Mayer and Frank E. Gates. Then come letters of congratulation from theatrical celebrities in this country, England, France, Germany, and Italy. Among the names represented are William Winter, Bronson Howard, Clay M. Greene, Francis Wilson, Tomasso Salvini, A. W. Pinero, Adelaide Ristori Del Grillo, E. H. Sothern, C. W. Couldock, J. H. Stoddart, Charles Coghlan, Ludwig Barnay, Stuart Robson, Roberto Bracco, Brander Matthews, J. Forbes Robertson, Sol Smith Russell, Alexandre Bisson, George P. Goodale, Mrs. Kendal, Giacinta Pezzana, De Wolf Hopper, Clement Scott, Viola Allen, E. S. Willard, A. E. Lancaster, J. Cheever Goodwin, Leon Hennique, John Hare, Henry Clay Barnabee, George Alexander, Robert Mantell, Virginia Harned, Herbert Kelcey, Sydney Rosenfeld, A. Sonnenthal, David Belasco, Marie Wainwright, Henry Guy Carleton, Edwin Knowles, Madeline Lucette Ryley, Joseph Arthur, Louisa Eldridge, James A. Herne, Tony Pastor, Max Grube, Rose Eytinge, Wilton Lackaye, Lulu Glaser, Louis Aldrich, Harry Kellar, Roland Reed, Alice Nielsen, John B. Schoeffel, Marguerite Merrington, Harry Miner, Charles Klein, Clay Clement, A. M. Palmer, Kathryn Kidder, Martha Morton, Frederick Warde, Lorimer Stoddard, Creston Clarke, John Philip Sousa, Walker Whiteside, and those of others who are so famous that their autographs cannot be deciphered.

The pages following are filled with the most enjoyable reading matter. There is a beautiful bit of verse by Willard Holcomb, the clever local critic; and stories by a number of established notables. The best of these contributions are Kate Masterson's "At a Pink Tea," Errol Dunbar's "Pipe Thoughts," Elizabeth C. Winter's "Yorick's Visit," Edward Kidder's "The Footlight Fever," George Day's "Too Good to Be True," Maurice McLoughlin's "Vaudevillian's Lament," and Miss Norton's wonderfully amusing "Vaudeville Audience." Further space is occupied by Chandos Fulton, Marshall P. Wilder, Randolph Hartley, W. J. Lawrence, De Wolf Hopper, Minnie Maddern Fiske, Jane Marlin, Helen Baird, F. F. Proctor, Tony Pastor, B. F. Keith, E. F. Albee, Lillian Burkhart, J. A. Fynes, Monroe H. Rosenfeld, and George Fuller Golden.

An interesting feature of the paper is a series of articles on the different professional societies with which New York abounds. These have been written by officers of the associations, and are, therefore, at once correct and complete. Louis Aldrich describes the "Actors' Fund, Sara A. Palmer tells of the "Professional Woman's League," Charles Barnard speaks regarding the "American Dramatists' Club," Milton Nobles mentions the purposes and achievements of the "Edwin Forrest Lodge," and Maida Craigen relates the history of the "Actors' Society."

Twenty pages are occupied by "The Story of the Mirror." This article is not only interesting because of its subject, but through the fact that it involves the history of the American theatre during the time it covers. The tale shows how Mr. Fiske's periodical came into existence and the wonderful growth that has followed its birth. It also touches on the many commendable things THE MIRROR has accomplished—the passage of a copyright law, a fight against the more blatant evils of the so-called trust, the retraction of several unjust taxes levied on the profession, the contribution of $9,610.55 to the Actors' Fund and of $4,564.60 to the actors' monument fund, together with a score of other notable achievements. The contribution is illustrated with a reproduction of a page of the first MIRROR ever issued, photographs of the offices at 12 Union Square, 145 Fifth Avenue and Fortieth Street and Broadway; of Mr. Fiske and his staff and of the paper's correspondents, among them John T. Warde, of this city.

There are in the periodical over thirty full-page pictures and something like one hundred and seventy others. Among these are an amusing footpiece by H. L. Mayer, three clever child sketches by M. Woolf, a caricature of Richard Mansfield by C. de Fornaro, and characteristic illustrations by F. Richard Anderson, C. A. Higbee, Roy L. Budd, S. Klackner, Francis West, Carle J. Blenner, Walter W. Burridge, and V. Gebhart. These are supplemented by photographic reproductions of theatrical celebrities and cartoons of varying merit. Twenty-three full pages of advertising complete the number.

Altogether, the Christmas MIRROR is a marvelous affair. A publication of its sort could only be planned by such a man as Harrison Grey Fiske, executed by as able a staff as his, printed by the experts he employs and gathered from the results of twenty years of successful labor in the dramatic field. It will probably never be surpased until THE MIRROR has a fiftieth anniversary to celebrate. May the next thirty years be as prosperous as the last twenty have been!

The Handsomest Holiday Number.

New Orleans Picayune, Dec. 18.

The *Picayune* has received the Christmas number of THE NEW YORK DRAMATIC MIRROR. It is the handsomest and most complete holiday number ever issued from THE MIRROR office. It numbers 125 pages and is full to the brim of pictures and matter of interest to the theatrical profession and their friends. Several pages are devoted to the faces of MIRROR correspondents, and conspicuous on one page is the handsome face of J. Marshall Quintero, of New Orleans.

Eclipses All Records.

Washington Post, Dec. 18.

Very opportunely comes the Christmas edition of THE NEW YORK DRAMATIC MIRROR, which will require fully a week to read thoroughly, for this is also the twentieth anniversary of THE MIRROR, and Editor Harrison Grey Fiske has laid himself out to eclipse all records in the line of theatrical journalism. There is instruction as well as entertainment between the beautifully colored covers of this volume. The history of THE MIRROR reflects that of the American stage for the past score of years, while several articles reach to the early part of the century, sketching the career of Junius Brutus Booth in England, while others deal with those up-to-date developments of the players' social life, the various theatrical organizations and clubs. The book is profusely illustrated, with pictures grave and gay, but all artistic, and among the people whose contributions appear are Alexandre Brisson, Tomaso Salvini, Adolph von Sonnenthal, E. S. Willard, John Hare, Clement Scott, A. W. Pinero, J. Forbes Robertson, Mrs. Kendal, C. W. Couldock, B. F. Keith, E. F. Albee, Marie Wainwright, Lorrimer Stoddard, Sydney Rosenfeld, J. Cheever Goodwin, Tony Pastor, J. H. Stoddart, Herbert Kelcey, A. M. Palmer, Marshall P. Wilder, Charles Klein, Kathryn Kidder, Brander Matthews, Marguerite Merrington, Clay M. Greene, E. H. Sothern, Robert Mantell, Charles Coghlan, Jefferson de Angelis, Martha Morton, John Philip Sousa, Henry Clay Barnabee, Madeline Lucette Ryley, Louisa Eldridge, Lulu Glaser, F. F. Mackaye, Sol Smith Russell, Wilton Lackaye, David Belasco, James A. Herne, Bronson Howard, Viola Allen, Stuart Robson, Walker Whiteside, Francis Wilson, Willard Holcomb, Julia Arthur, Creston Clarke, De Wolf Hopper, Alice Nielsen, William Winter, Roland Reed, Frederick Warde, Milton Nobles, Edward E. Kidder, George Fuller Golden, Kate Masterson, J. A. Waldron, George C. Taggart, and Mrs. Fiske. Taken as a whole, the anniversary Christmas MIRROR is the largest and handsomest publication of the kind ever issued. Including the cover, it has 128 pages. It would be a welcome Christmas present to every actor and actress in the world.

In Every Respect It Satisfies.

St. Louis Star, Dec. 18.

The Christmas number of THE NEW YORK DRAMATIC MIRROR for 1898 is a thing of beauty and will be a joy long after the felicities of the season have been merged into the hurly-burly of 1899. With this particular number of Harrison Grey Fiske's sumptuous publication the loveliness increases from page to page, and accordingly the good impression it produces can never pass into nothingness. In every respect, contents, letter-press, color work and half-tones, it satisfies, and as a reflex of the dramatic year and the dramatic profession it tells a many-sided story in a strong, convincing way.

An Extraordinary Number.

Pittsburg Press, Dec. 18.

THE DRAMATIC MIRROR'S twentieth anniversary gave opportunity for an extraordinary issue, containing news and matter which must interest the profession everywhere. It is profusely illustrated with pictures of actors, actresses and correspondents. Among the portraits is one of Harrington Reynolds, of the Grand Opera House Stock company.

The Finest Ever Turned Out.

Detroit News-Tribune, Dec. 18.

The Matinee Girl gushes over in girlish glee in the Christmas MIRROR. She is glad because it is the twentieth birthday of that bright paper, and she has just cause to be. It is one of the finest editions that Harrison Grey Fiske and his staff have ever turned out, and the Matinee Girl only voices the sentiments of all who have seen it. She says: "When any one has a birthday I want to go right up and Hobsonize the birthdayee." Well, if the Matinee Girl happens to be any one of those pretty girls who appear among the pictures of THE MIRROR staff, birthdays will be plentiful. Right this way, please!

Surpasses All Former Efforts.

Memphis Commercial-Appeal, Dec. 18.

The Christmas number of THE DRAMATIC MIRROR is now on the newsstands. It is a handsome souvenir and one of the most artistic of the Christmas publications. Harrison Grey Fiske has surpassed all previous efforts in making his holiday edition attractive, and has supplied reading matter which is valuable for many reasons. This issue also commemorates the twentieth anniversary of THE MIRROR and a brief history of the publication is one of the interesting chapters. During the twenty years of its existence THE MIRROR has done much for the profession, and has caused a more friendly sentiment to exist between the actor and the non-professional public. The Christmas MIRROR has always been a valuable holiday souvenir, and the edition this year will excite much attention because of its many attractive features.

Artistically Exceptional.

Brooklyn Times, Dec. 17.

This year's Christmas number of THE DRAMATIC MIRROR also celebrates the twentieth anniversary of that paper's life. The issue is worthy of the event. It contains a great many illustrations, and much matter that is interesting to players and laymen alike, while the artistic excellence of its make-up is exceptional.

Little Short of a Breath-Taker.

Salt Lake Herald, Dec. 18.

Lovers of clean and honest journalism, and of fearlessness and impartiality in criticism, will everywhere join in congratulating THE NEW YORK DRAMATIC MIRROR on having reached its twentieth milestone in the journey of life. In celebration of its score of years and as a Christmas souvenir THE MIRROR has just issued a holiday number, which is little short of a breath-taker. Every page is a work of art, and among the hundreds of portraits which crowd the issue are those of many players familiar to Salt Lakers. Mr. Fiske has added equally to his reputation and his bank account with his latest production.

"The Greatest Ever."

Detroit Journal, Dec. 15.

The Christmas number of THE NEW YORK DRAMATIC MIRROR is "the greatest ever." It is a combined holiday and twentieth anniversary issue, and contains more pages, more illustrations and more good reading than any previous effort of the same character by the enterprising publisher, Harrison Grey Fiske.

The Finest of any Kind.

Pittsburg Dispatch, Dec. 18.

Probably the finest Christmas number of any kind is that which THE DRAMATIC MIRROR sends us. The contents have been selected with good judgment, the art features are cleverly arranged and the printer's art is represented in the highest quality.

In Every Way a Credit.

Kansas City Star, Dec. 18.

It is a custom which THE DRAMATIC MIRROR has kept for several years to celebrate with an elaborately ornamental issue the coming of Christmas, and as this year's Christmas issue celebrates also the twentieth anniversay of its publication the volume is more ornamental, more extensive and more comprehensive than its predecessors. One interested in the personality of the people of the theatre will find in the Christmas MIRROR many autographs of such people from all over the world. There are over four hundred portraits of actors, actresses, authors and critics. Some of the stage people have written stories, some relate anecdotes of their own careers and some have contributed for reproduction pictures of their own making. The stories of the various theatrical charities are entertainingly set forth, and one of the most interesting features is the story of Junius Brutus Booth's rise in England and the cause of his leaving London for America to give to this country its greatest tragedian, Edwin Booth. The table of contents is too long to reproduce, but the publication is in every way a credit to the paper, which stands steadfastly by all that is best in the American drama and guards zealously the welfare of all people of the stage.

A Fine Dramatic Exposition.

Nashville Banner, Dec. 19.

THE NEW YORK DRAMATIC MIRROR has issued its annual Christmas edition, which also commemorates the twentieth anniversary of that sterling journal. THE MIRROR has made itself indispensable to the theatrical world and is a source of pleasure and information to the amusement-loving people. The Christmas edition is unusually handsome in its make-up and valuable in its contents. It is a fine exposition of the present state of the dramatic profession and should be in the library of every playgoer. A unique feature is the pleasant greetings of scores of players and dramatic reviewers throughout the world, the foreign letters being published both in the original and English translations, and all bearing autograph signatures, a study and an album in themselves.

Distances All Holiday Rivals.

Salt Lake Tribune, Dec. 18.

Year after year the illustrated publications of the country have vied with each other in their handsome holiday editions. THE DRAMATIC MIRROR has distanced all other rivals of this and previous years in the anniversary number which it has just issued, commemorative of its twentieth birthday. One hundred and twenty-eight pages by the foremost dramatists, players and managers of the country are illustrated by noted artists and presented in the latest style of typographical art. It is not an easy task to produce a purely trade organ which shall compare with those publications which have the whole world for patrons.

A Magnificent Number.

Baltimore Telegram, Dec. 17.

The Christmas number of THE DRAMATIC MIRROR is a superb issue that marks the twentieth anniversary of the publication of THE MIRROR, and the event is celebrated with 124 pages inclosed in a cover that is a work of art and skill, designed by F. Richard Anderson. The contents, the reading, illustrations, photograph reproductions and interesting advertising material all go to make up a number magnificent in every detail. An excellent sketch of THE MIRROR'S birth and growth is presented, as well as the pictured faces of its earlier editors and staff. A feature of the number is the long list of autographed congratulatory letters from players and playwriters. Not only are we apt to find the

pictured face of our favorite player, but the name in his or her own chirography is very interesting. Stories, sketches, poems and reminiscences abound, each one, it seems, more absorbing than the other. Indeed, the owner and reader of a copy of the Christmas DRAMATIC MIRROR has many long and pleasant hours before him in its perusal. Among the articles are "The Face in the Audience," by Marshall P. Wilder; "A Practical Woman's Club"—the Professional Woman's League—by Sara A. Palmer; "The Old Time Actor," by De Wolf Hopper; "The Man in the Orchestra Chair," by Lillian Burkhart; "How to Make an Audience Laugh," by George Fuller Golden; "The Dawn of a Great Career," treating of Junius Brutus Booth, by W. J. Lawrence; "The Listener's Fate," by C. W. Couldock, and "Pipe Thoughts," By Erroll Dunbar. Mr. Harrison Grey Fiske, editor and sole proprietor, has our congratulations on his beautiful and interesting number.

It Has Won Distinction.

Lowell Daily Courier, Dec. 17.

THE NEW YORK DRAMATIC MIRROR is the recognized representative of the dramatic profession. It has won that distinction by a score of years of service in behalf of all that is most worthy in the theatre; by its uplifting of the good, and denunciation of whatever tends to lower the stage in the estimation of the people. As a journal devoted to the great profession which fills so large a place in life, it is indispensable to all who would keep informed upon the progress of the stage throughout the world, and its weekly budget of news of the drama is a marvel. In journalistic terms it "covers" everything of interest pertaining to the theatre and the players, and does it all so well, so fairly and accurately, and with such freedom from prejudice, that its reports and opinions are everywhere accepted as authentic and trustworthy. This is a reputation dearly to be prized, and THE MIRROR, week by week, shows a determination to maintain it.

THE MIRROR has just published its Christmas annual, a superb number of 128 large pages, filled from cover to cover with articles of peculiar interest to all who care about the theatre. It celebrates also, THE MIRROR'S twentieth anniversary, and it is no disparagement to the rest of the publication to say that the features of greatest value are those which relate to THE MIRROR itself, to its history, its movements from place to place, its personnel and its mechanical production; and the autograph letters from distinguished actors in praise of THE MIRROR have a deserved place in this part of the number. There are also pages of portraits of MIRROR correspondents, who are literally ubiquitous. To enumerate the articles which fill this fascinating number would take much space; it is sufficient to say that text and illustration combine to form what is really the most valuable publication of the kind ever issued.

Magnificent from Cover to Cover.

Fort Worth Morning Register, Dec. 18.

From cover page to the back, the Christmas MIRROR is a magnificent specimen of the up-to-date book. From the engraver's, artist's and editor's point of view it is ideal in perfection and is issued in the highest style of the printer's art. The subscribers of THE DRAMATIC MIRROR have cause to be proud of the Christmas edition.

It Is a Triumph.

Sandusky Star, Dec. 14.

The MIRROR has issued a Christmas number which is a triumph of the printer's art. It contains half-tone cuts of its regular correspondents. Among these the photograph of Recorder Schippel occupies a prominent place, being grouped with those from the larger Eastern cities. Mr. Schippel has been the MIRROR correspondent from this place for the past eight years.

A Rare Work of Art.

Johnstown, Pa., Democrat, Dec. 19.

The twentieth anniversary and Christmas number of THE NEW YORK DRAMATIC MIRROR was published last week. It is a rare work of art, typographically and otherwise, and probably excels anything in the theatrical line ever published. Among its many illustrations appears an excellent portrait of Arthur Scheffer, musical director at the Cambria Theatre, whose orchestra is considered one of the best in the State.

Valuable as Well as Handsome.

Goshen, Ind., Democrat, Dec. 19.

The Christmas and twentieth anniversary number of THE NEW YORK DRAMATIC MIRROR, which has just been issued, is one of the handsomest holiday editions of the season. The cover in beautiful colors is especially attractive, and the pages are adorned with a large number of splendid illustrations and contain a great amount of excellent reading matter which is of inestimable value to every one interested in the stage. Under the able direction of Harrison Grey Fiske THE MIRROR each year becomes a better publication, and not only is it eagerly sought by members of the profession, but by thousands of play patrons who are only connected with the theatre as seat purchasers. The *Democrat* greets THE MIRROR on its advent from its 'teens and wishes it unalloyed prosperity.

Its Pages Fairly Sparkle.

Boston Ideas, Dec. 17.

The annual Christmas MIRROR has become such an established fixture and its excellence in the past has been of such a high order that it is expectantly awaited by its army of readers. This year it celebrates its twentieth anniversary in connection with its holiday issue, and its pages fairly sparkle with attractiveness. To say that it contains hundreds of finely finished pictures of noted artists and places and that its pages are filled with interesting reading by talented writers gives no idea of the treasures it contains, while to attempt to give a partial list of its contents would be to discriminate unfairly against the many that would necessarily be omitted. So it must suffice to say that it is thoroughly artistic from cover to cover and both reflects the highest credit on the publishers and is an honor to the profession it represents.

A Fine Number.

Brockton, Mass., Enterprise, Dec. 12.

The Christmas number of THE DRAMATIC MIRROR is a fine thing and full of picture work. Photographs of the correspondents are printed, and among them is Mr. Stanley Pratt, of this city.

Excels Any Predecessor.

Binghamton Herald, Dec. 19.

THE MIRROR celebrates its twentieth anniversary this year by producing an edition which far excels any of its previous efforts. The book is one of 125 pages, and is not only filled with interesting pictures of prominent actors but contains a fund of interesting information about things dramatic. Typographically the book is as near perfection as possible.

Truly Gorgeous in Make-Up.

Lafayette, Ind., Daily Call, Dec. 16.

The Christmas and twentieth anniversary number of THE NEW YORK DRAMATIC MIRROR is truly gorgeous in make-up, from cover to cover, and the superb issue is displayed with pride by the Lafayette representative of the famous publication, Wilbur F. Severson.

It Is Unequaled.

Sussex, N. J., Register, Dec. 14.

The Christmas number of THE NEW YORK DRAMATIC MIRROR outshines its predecessors. In illustration, letter press and up-to-date brilliancy its equal has not been seen this year.

Most Elegant Ever Conceived.

Urbana, O., Tribune, Dec. 14.

Harrison Grey Fiske, editor and owner of THE NEW YORK DRAMATIC MIRROR, celebrated THE MIRROR'S twentieth anniversary by issuing the most elegant Christmas edition ever conceived by expert printers and artists. The detailed history of THE MIRROR is given and is very interesting. Portraits of Mr. Fiske and his staff are given. Another interesting feature is the cuts of about two hundred of the leading correspondents.

Easily Outclasses All Others.

Frankfort Ind., Crescent, Dec. 13.

The Christmas number of THE DRAMATIC MIRROR is a handsome edition of 124 pages profusely illustrated and contains everything of interest or importance in the theatrical world. We notice it gives the picture of Ed Jolly, a Frankfort boy, who is just now winning fame behind the footlights. As a theatrical paper THE MIRROR easily outclasses all others.

The Handsomest Ever Issued.

Lafayette, Ind., Daily Courier, Dec. 15.

The Christmas number of THE DRAMATIC MIRROR is out. It is the handsomest ever issued, and is well worth preservation on account of its many merits. The publication is larger and more complete than ever before, and the art work is of the finest character. There are scores of beautiful pictures, many clever stories and there is a decided air of prosperity about the issue of 1898.

Always an Authority.

Yonkers Gazette, Dec. 17.

The Christmas number of THE DRAMATIC MIRROR for 1898 commemorates the twentieth anniversary of the paper's existence. Editor Harrison Grey Fiske has reason to be proud of this number, which contains 124 pages of interesting matter with hundreds of pictures of prominent members of the dramatic profession and correspondents of THE MIRROR from all over the world. THE MIRROR has always been an authority on all matters pertaining to the stage.

Even Better Than Expected.

Frankfort, Ind., Times, Dec. 14.

Those who take more than a passing interest in theatrical affairs always look forward to the Christmas MIRROR with high anticipations and expectations, and this year in it they have received more than they expected. It is the most complete edition of a theatrical paper that has ever come under our observation. A splendid likeness of Mr. Langebrake, the popular local correspondent, smiles at the reader from among a big group of the paper's correspondents.

Clean, Upright and Fearless.

Kansas City Times, Dec. 18.

The Christmas number of THE DRAMATIC MIRROR, which is just out, marks the twentieth anniversary of that very valuable and successful periodical. That THE MIRROR should have had so long and so honorable a career is a credit not only to its editor and proprietor, Harrison Grey Fiske, but to the American public, which has proved that it appreciates a clean, upright and fearless dramatic journal. It is certain that THE MIRROR never issued so handsome a holiday number as that which is fresh from the press. The unique cover, printed in colors and representing a dancing girl, was designed by F. Richard Anderson, and is one of the most attractive which has been seen this season. Among the interesting pages are those on which appear letters from a hundred or more actors and playwrights, with *fac-similes* of their autographs, congratulating THE MIRROR on its continued success. Nearly all the men and women who are famous in contemporary stage history are represented here. The "Story of the Mirror," telling of the beginning and growth of the paper, is well worth reading, while the other articles on various theatrical topics cannot be passed over. There are many pictures of people connected with the stage, making the anniversary number a most complete one.

As Valuable as It Is Attractive.

Newark Daily Advertiser, Dec. 17.

The twentieth anniversary number of THE DRAMATIC MIRROR contains a whole dramatic art gallery, a quantity of half-tones that must be measured in acreage, and most exquisite half-tones many of them are. The reproductions of Blenner's "Comely Actress" and portrait, and of Burridge's painting of the Grand Cañon are the superb art illustrations. Mr. Anderson's poster design for the cover is very effective, and the coloring is nothing if not exquisite. The text of THE MIRROR'S contents is historic, biographic and literary, as well as dramatic. It is as valuable as a work of reference as it is attractive in pictorial excellence.

Its Supremacy Unchallenged.

Denver Times, Dec. 17.

THE DRAMATIC MIRROR has issued its Christmas number for 1898 and combined with it an anniversary number, celebrating the completion of its twentieth year. Harrison Grey Fiske, the editor and proprietor, is to be congratulated, both on the issue in question, which is a handsome specimen of the printers', illustrators' and lithographers' art, and upon the high grade of excellence maintained by THE MIRROR in its regular weekly edition. It stands to-day unchallenged as the representative of the stage and its people, and no matter to what extent they agree or disagree with its editorial position on syndicate or other questions of importance to the profession, they acknowledge its superiority as a representative of the stage in this country and the vast amount of good it has accomplished for playerfolk generally. The Christmas MIRROR should most certainly find a place in the collection of every theatre enthusiast in America.

A Magnificent Number.

Ohio State Journal, Dec. 18.

The Christmas number of THE NEW YORK DRAMATIC MIRROR, which also commemorates the twentieth anniversary of the founding of the paper, is at hand. It is a magnificent issue, full of good things in regard to the stage and stage people.

Most Elaborate Ever Issued.

Grand Rapids Democrat, Dec. 18.

With its Christmas number THE NEW YORK DRAMATIC MIRROR celebrates its twentieth anniversary, by issuing a special edition that is the most elaborate and complete specimen of a dramatic periodical publication ever issued in America. It is enlarged to 125 pages, filled with first-class samples of the printer's and engraver's art, and its general appearance is such as to reflect credit on the taste and judgment of the publisher. The contents, as must be expected, are "very much MIRROR," but in addition to the story of the paper—a complete history—there is a vast amount of matter that will be of interest to all theatregoers as well as to members of the theatrical profession. First it has autograph letters from over a hundred actors, actresses and critics, congratulating THE MIRROR and Harrison Grey Fiske, its editor and proprietor, on its success during the score of years of its existence, and expressing warm good wishes for its future. It has a miniature *fac-simile* of the first number of THE MIRROR published Jan. 4, 1879, and numerous stories, setches and reminiscences, etc., by well-known veterans in the profession.

The illustrations, however, form the feature that attracts most attention. They consist of numerous groups, besides hundreds of single half-tone pictures of actors and actresses, the whole forming a collection that is well worth preserving. There are pictures of over two hundred MIRROR correspondents from all parts of the United States and Canada. One page is devoted to members of the Castle Square Opera company, another to Mrs. Fiske and her company, and another to a part of THE MIRROR'S editorial staff. Pages of illustrations in which Grand Rapids theatre patrons will be particularly interested are one with pictures of Mildred Holland and the Two Little Vagrants company, another with Ralph Cummings and his stock company, and another with the Rays—Johnny and Emma—and their Hot Old Time Company.

It is useless, however, to even attempt a comprehensive review of THE MIRROR'S anniversary number here. To be fully appreciated it must be seen and studied for a week or more. As a whole, it clearly indicates that Mr. Fiske, notwithstanding he has a few enemies, has many warm friends and is enjoying the prevalent "wave of prosperity."

Rises to Superior Heights.

Frankfort, Ind., Evening News, Dec. 13.

This office acknowledges receipt of the Christmas number of THE DRAMATIC MIRROR, that sterling exponent of things theatrical. Always pretentious, it rises to superior heights this year, containing as it does 124 pages replete with interesting articles from the pens of the most gifted and representative people of the American stage, in addition to hundreds of excellent half-tone engravings of favorite correspondents and players whose reputations are widespread. A splendid likeness of Ernest Langebrake, the proud possessor of THE MIRROR credentials in this city, occupies a position among the engravings of the paper's most valued correspondents, as does also a reproduction of the latest photograph of Edward S. Jolly, of Frankfort, whose reputation as a pianist was attested by a complimentary notice contained in this greatest of all theatrical journals, the success of which lies to a very great extent in the genius of the thespian disciples' most earnest champion—Harrison Grey Fiske.

A Splendid Contribution.

Grand Rapids Herald, Dec. 18.

Congratulations to THE NEW YORK DRAMATIC MIRROR! Its holiday number has appeared in festive array, and is celebrating its twentieth birthday. True to the old adage, it will soon be "old enough to vote." This anniversary-holiday edition of THE MIRROR is a splendid combination of art and enterprise. It is printed on fine calendar paper and fairly sparkles with half-tones. It has an exhilarating tone of up-to-datedness. Prominent among the illustrations is a full-page reproduction of an early daguerreotype of Edwin Forrest, which appears for the first time in print. The reading matter is composed of interesting subjects by clever writers, also special articles and stories of excellent literary merit. THE MIRROR has written its autobiography, giving not only the history of its remarkable growth, but a brief history of the drama and the stage within the past twenty years. Considerable space is also devoted to "The Noble Charity of the American Stage: the Actors' Fund of America." Sara A. Palmer has an extensive article on "The Professional Woman's League."

Marshall P. Wilder has contributed a pretty reminiscence; Randolph Hartley has written an admirable story of "Four Christmas Nights;" De Wolf Hopper has an article on "The Old-Time Actor;" W. J. Lawrence has written "The Dawn of a Great Career;" "The Listener's Fate" is the subject of a sketch by the late C. W. Couldock; Elizabeth C. Winter has a clever story on "Yorick's Visit;" "At a Pink Tea" is the subject of a breezy little sketch by Kate Masterson; Helen Baird has written of the "Country Circus at Home."

Vaudeville is given a special department. Among the contributors are F. F. Proctor, Tony Pastor, George W. Day, B. F. Keith, Miss Norton, George Fuller Golden, and J. Austin Fynes. Lillian Burkhart has a story on "The Man in the Orchestra Chair." There is also a liberal sprinkling of verse throughout the 124 pages.

The anniversary number of THE MIRROR will be especially appreciated by its readers, as it has not filled its pages exclusively with "paid matter," and hoodwinked the public into believing it a "special edition." It has, however, a healthy show of advertising matter, which indicates the enterprise and prosperity of the journal, but this is not made obtrusive or objectionable to the readers.

Magnificent.

New York Correspondence Boston Ideas, Dec. 17.

The Christmas number of THE NEW YORK DRAMATIC MIRROR is magnificent. It is a valuable addition to dramatic literature. It contains among other good things illustrations of THE MIRROR'S staff of writers and correspondents.

Personal Expressions.

TONY PASTOR: "I was delighted with the Christmas MIRROR. I think it is beyond question the finest theatrical publication I have ever seen. It contains so much of interest and so much of value to the profession that I doubt not it will be most carefully preserved by all who are fortunate enough to obtain a copy."

"BIFF" HALL: "The Christmas MIRROR is a gem. I hope to gloat over the golden anniversary number thirty years hence. The paper deserves that ripe old age."

F. E. JOHNSON, business-manager Kent Opera House, Kent, O.: "The most beautiful number I have ever seen. 'The Story of THE MIRROR' was so interesting I could hardly leave it for a moment. I have been a constant reader of your valuable paper for six years and it interests me more than all the other papers in the country combined."

COLONEL W. M. MORTON, Star Theatre, Elizabeth, N. J.: "It is an incomparable number. May THE MIRROR continue to abound in unexampled prosperity."

LOTTA LINTHICUM: "Accept my congratulations on THE MIRROR'S twentieth birthday. Its success is due to a high order of artistic merit."

JOHN T. PLATT, manager Columbus Theatre, Orange, N. J.: "The Christmas MIRROR is a treat. I have enjoyed it thoroughly."

ARTHUR C. AISTON: "Bought the Christmas MIRROR at Butte, Mont., yesterday. It is the finest you ever published, and that's saying a great deal."

MARTIN BECK, Chicago representative Orpheum circuit: "I have enjoyed reading the Christmas MIRROR very much. Every page of it is interesting, and it reflects the greatest credit upon its able editor."

HARRY EARL, Masonic Temple Theatre, Chicago: "From cover to cover it is a work of art, and without exception the most superb publication of the kind I have ever seen, and I have seen them all."

M. C. WARD, manager Academy of Music, Sterling, Ill.: "A beautiful number, which eclipses all previous issues. I hope we shall all live to read the fortieth anniversary number."

LOUIS ROBIE, manager Waldmann's Opera House, Newark, N. J.: "The Christmas MIRROR is superb. It is the finest holiday number ever published by a dramatic journal."

ROBERT D. GIRARD, New York representative, Orpheum circuit: "I consider the Christmas number of THE MIRROR the finest publication of its kind I have ever seen. The vaudeville section is especially interesting."

CHARLES T. ALDRICH: "Accept my heartiest congratulations on your grand anniversary number. It is far ahead of anything of the kind I have ever seen."

W. L. GROVE, agent Knobs o' Tennessee company: "By far the ablest effort of an able and fearless journal. It is certainly the handsomest publication of its kind ever issued."

EMMA KRAUSE AND MARGARET ROSA: "It is certainly a credit to THE MIRROR."

EDWIN ELROY: "Permit me to thank you for the excellent display of my advertisement, for which payment is inclosed. I congratulate you upon the superb edition you have given the profession."

G. B. BUNNELL, manager of the Hyperion Theatre, New Haven, and the Park City Theatre, Bridgeport: "I haven't had time to read one-quarter of it yet. It is a magnificent number from cover to cover, and reflects great credit upon its editor."

JAMES THORNTON: "It is the finest holiday publication I have seen this year, and I've seen them all."

S. Z. POLI, New Haven, Conn.: "The Christmas MIRROR is one of the most attractive and complete theatrical magazines that I have ever seen. I have only had time to look at the pictures as yet, but if the reading matter is one-half as good it is easily worth double the price."

J. ED HURST, Hartford, Conn.: "A superb edition—the best dramatic publication from an artistic and literary standpoint I have ever seen. I wish you another twenty years of prosperity."

E. J. DONNELLY, Pittsburg: "The handsomest publication of the season, reflecting exquisite taste and judgment."

A. EMERSON JONES: "Allow me to congratulate you on the Christmas MIRROR. I believe it to be the prettiest number you have ever issued."

CHARLES E. CALLAHAN: "It is a thing of beauty and must necessarily be a joy forever."

S. K. HODGDON: "A really great publication. I enjoyed every page of it, especially those devoted to vaudeville."

JOSEPH F. VION: "The greatest ever. I have heard nothing but the highest praise for it from all the performers who come into my office."

CHARLES CASE: "THE MIRROR is always readable, but the anniversary number is the best I have ever perused. The articles, poems, pictures and everything are decidedly interesting."

JOHN W. BAILEY, Montgomery, Ala.: "Your efforts have been gratified far beyond any question. The Christmas number excels all your previous editions. Allow me to congratulate you."

LUCIUS OSGOOD, New Castle, Pa.: "I hardly know what to say about the twentieth anniversary number. The big publication is certainly an 'all-star combination,' and the gallery of prize beauties—THE MIRROR correspondents—is alone worth the price of admission."

W. H. MCGOWN, Urbana, O.: "Accept my congratulations. It is the finest special number ever issued by any journal."

FRANK M. BURNHAM, Glens Falls, N. Y.: "It is very beautiful."

THE FOUR COHANS: "We all had to look at the Christmas MIRROR at once, as none of us could wait. We enjoyed it extremely, and offer our sincere congratulations and best wishes for a continuance of THE MIRROR'S prosperity."

JERRY HERZELL: "The greatest and grandest publication I have ever seen. May editor and staff live to celebrate its fiftieth birthday!"

MARK E. SWAN, Brown's in Town company: "THE MIRROR and its editor have my congratulations and very best wishes for continued success."

B. K. LOEB, Helena, Mont.: "I wish to congratulate you on this splendid number and wish THE MIRROR long life."

EDWARD MORGAN, Greenville, Texas.: "Conceded by everybody here to be the finest publication of the day."

CHARLES E. BLANEY: "Excellent—my back-page advertisement wonderfully effective."

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GEORGE D. MACINTYRE, Secretary Actors' Society: "For careful selection of interesting articles and artistic arrangement of illustrations, it deserves the foremost rank among Christmas numbers."

LEON NEUBRIK, dramatic editor Mobile *Item*: "My best wishes and congratulations. THE MIRROR always represents the best interests of the dramatic profession, and offers only what is true, honest and entertaining."

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THOMAS G. GERRISH: "It is a gem."

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Robert Rogers and Louise Mackintosh are deserving of much praise for irreproachable make-ups and very clever acting in "Cash." Mr. Rogers, as usual, furnishes most of the amusement of the performance, and clever Miss Mackintosh is the personification of stateliness and dignity, attired, withal, most elegantly.—*Dispatch*, Dec. 14th, '98.

The burden of the play, "The Lottery of Love," falls upon the shoulders of Miss Mackintosh who as the termagant mother-in-law achieved a striking success. The character is almost omnipresent, and Miss Mackintosh's interpretation of it was such that the author is to be congratulated upon its importance and extent.—*Daily News*, Denver, Nov. 1st, '98.

Mme. Vinard, the volatile, sympathetic, is delightfully played by Louis Mackintosh. Her silhouette differs somewhat from that of Mme. Cotrelly, but it is so thoroughly intelligent, so clear and forcible, that it stands out and invites comparison with the best.—Montgomery Phister in *Cincinnati Commercial Tribune*, April 18th, '98.

The real hit of the performance was the Mrs. Zeebie Cherramy of Miss Louise Mackintosh. The character is a grossly exaggerated one, but Miss Mackintosh handled it with rare discretion and consummate skill. Her dancing of a hornpipe in the second act came as a surprise to the audience, and so well delighted them that the lady was honored by an encore.—Montgomery Phister in *Cincinnati Commercial Tribune*, Feb. 14th, '98.

The hit of the evening was the work of Robert Rogers as "Old Eccles," the drunken father of Esther and Polly Eccles. He played the reprobate who has sacrificed everything to the appetite for liquor, to the life, and scored a success. Mr. Rogers added to his already large list of friends in Columbus by his impersonation, and the audience showed their appreciation by several curtain calls.—*Ohio State Journal*, Dec. 13th, '98.

Mr. Robert Rogers has done nothing better in his long career than his impersonation of "Old Eccles." In the scene where he takes the gold chain from the neck of the baby to sell for money to buy a bottle of gin, he plays the character to the life, and never fails to win a round of applause. Mr. Rogers is one of the most painstaking and conscientious actors on the roster of the Valentine Stock, and the public may always be sure of his best efforts. His work as "Old Eccles" is one of the many bright spots of his artistic career.—*Press-Post*, Dec. 15th, '98.

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The newcomers also acquitted themselves capitally. Especially was this the case with Miss Tilzet, who in the little part of the French maid, was honored with a recall and made a most favorable impression.—*Cincinnati Enquirer, Dec. 5, 1898.*

Ray Tilzet was recalled by the audience.—*Cincinnati Post. Dec. 5, 1898.*

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